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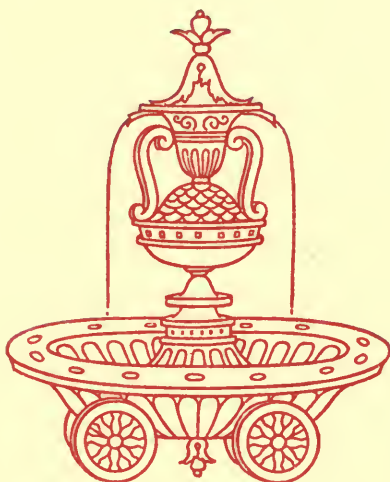
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MANUSCRIPTS

MANUSCRIPTS

HAFIZ

Paper, $6\frac{1}{2} \times 3\frac{1}{2}$, ff. 129; 15 lines to a page, in two columns; cent. xvi. Each leaf is inlaid in a leaf $10\frac{1}{2} \times 6\frac{1}{2}$, and the book has been put into a dull red morocco binding with a Persian design painted in gold.

The title of each section of the poem is written on a narrow label, the title itself occupying an ogival (or sometimes rectangular) medallion in the centre of the label, the ends of which are filled with charming ornaments of great variety in gold and colours, generally on a blue ground.

There are five pictures:

No. 1. The poet reading to a prince. They are in a garden, the prince seated on a rock at the left, beside a brook; he wears a green tunic and a slate-coloured coat. The poet stands at the right; he wears a vermilion tunic and a blue coat. In the background are a cypress, a flowering tree, and two other trees. Gold mountain and blue sky.

No. 2. A young man and a woman in a garden, by a brook. He is seated at the right, and offers her a golden cup which he has just filled from a golden bottle; he wears a vermilion tunic. She stands beside a tree, holding a book; her dress is yellow, her coat slate-coloured. The tree is very beautiful: its leaves are vermilion or shades of green and yellow; its flowers are vermilion or gold or white. The background for the tree is bright blue; behind is a gold mountain and a little light-blue sky.

No. 3. A young man and a young woman seated on a couch in a garden, a servant standing at the left. In the background, two flowering trees and a gold meadow. The young man wears a vermilion tunic and bright blue coat; the young woman, a light blue dress and olive-green coat; the servant, a yellow dress and slate-coloured coat.

No. 4. Two young men seated in a garden, a servant in the

HAFIZ (CONTINUED)

right foreground offering refreshment. In the background three flowering trees and a gold meadow. The young man at the left wears a vermillion coat and is reading from a blue book; his belt is ornamented with two gold rosettes. The other young man wears a yellow coat and is offering his friend a cup. The servant wears a green coat.

No. 5. Two men on a dais in a garden. Six other people, standing about. In the background, two flowering trees, a gold mountain with a cypress on the summit, and a little blue sky.

BOOK OF DEVOTIONS IN GERMAN

Paper, $6\frac{1}{2} \times 4\frac{3}{4}$, ff. 120 + 2; 20–22 lines to a page; cent. xv (1445); cursive hand, brown and red ink. Binding: flexible parchment. In a solander case, the back and sides covered with black leather, the edges covered with gilt paper. At the bottom of the fly-leaf,—“Das puchlein gehort in das clost' zu sāt kather. p̃dis ordē in nimw'g.” Below, in pencil,—*Nimwegen* (Nimeguen, Netherlands). The statement of ownership is repeated on the last page. Papers with the MS. give the following history,—it was purchased of Mr. Rodd by Sotheby and given by him to W. Y. Ottley; after his death his son gave it to Sotheby's son, S. Leigh Sotheby, in 1838. In 1878 it was bought of Mr. W. G. Medlicott by C. E. Norton, and in 1899 it was purchased of him by I. S. G.

Collation: 1 fly-leaf, 1¹², leaf inserted, 2¹²–10¹². The centre of each quire is reinforced by a narrow strip of vellum. f. 2 and the following ff. are numbered in pencil up to 109; the remaining leaves are blank, except for the statement of ownership on the last.

The table of contents, in a later hand than the body of the book, is written on the fly-leaf as follows:

BOOK OF DEVOTIONS (CONTINUED)

Im dem puchlein stet zū erstē schōne gepet vō yetlich'st fest
unsſ liebē kr'e.

Darnach stē schōne gepet vō allē hochzeitlichē tagē uns liebē
frawē.

Darnach stē schōne gepet vō d'heilige Drivaltikeyt. Uñ vō de
heilige geist. Uñ vō sāt michahel, etc. Uñ vō allē heiligē. Uñ
vō d' kirchweih. Uñ vō allē glaubigē selē. Uñ vō dē heiligē
saēmēt. Uñ vō dem tod.

f. 2. In gotes namen Amen. Die vorred.

A translation of this prologue is given in the *Catalogue of Books*
under the entry XYLOGRAPHIE, where this MS. is briefly de-
scribed.

On the leaf inserted between the first and second quires are two
woodcuts, (a) The Crucifixion, (b) Christ in the lap of Mary.
For description, see Ottley, W. Y., *An Inquiry concerning the In-
vention of Printing*, London, 1863, p. 193.

CANTERBURY RITUAL

Vellum and paper, $7\frac{1}{2} \times 5\frac{1}{2}$, ff. 110; 22 lines to a
page; cent. xv (1474); written at Canterbury in
a beautiful clear black hand. Binding: old brown
leather, with blind tooling. It has the book-plate
of Emma Cunliffe.

Collation: 1⁸ (2 *canc.*), 2⁶, 3¹⁰, 4¹⁰, 5¹² (8 *canc.*), 6¹⁰ (10
canc.), 7⁶ (1 *canc.*), 8¹², 9¹⁰–12¹⁰ (7–10 *canc.*), 13⁴.

The first 8 quires contain chants with music for the following:
In pces ordinaria; In purifica bte maiē v'g'; In dnica palmaꝝ;
In die scō pasche ad aspersionē aq̄ bñdcē; In ascēSIONē dnē;
In festo corporis Xī; In festo visitoīs [*sic*] bte marie v'g'; In as-
sūptōe beate marie v; In dedicatiōe ecclesie; In susceptione epī
vl' legati; In susceptione plurimoꝝ epōꝝ vel legatorum.

The rest of the book consists of the ritual to be used for a
dying brother and a special office for the dead. It begins as fol-
lows: "Exhortatio beati Ancelmi canthuariēsis episcopi ad fra-
trem moriturum." The last five pages are in lighter script than
the rest. There are a formula for Confession, "Agenda unctio-
nis" with proper psalms and prayers, "Agenda morientis" with

CANTERBURY RITUAL (CONTINUED)

psalms and prayers, "Comēdatio iam defuncti," and "Officiū sepulture" to be used after the Mass for the Dead.

Rubricated. Some of the initials are blue.

Attached to *f. 70 a* is a woodcut, The dead Christ, dated 1537, and to *f. 70 b* a woodcut, The Crucifixion. The cross is set in a circular sheepfold with a wattled fence; there are nine sheep in the fold and a lamb lies across the shoulders of the Christ. This woodcut has been crudely coloured.

MEMORIAE FROM A BOOK OF HOURS

Illuminated by Jehan Bourdichon for Anne de Bretagne. Vellum, $4\frac{1}{2} \times 3$, ff. 46 + 6; 16 lines to a page; cent. xv; written in a fine Gothic hand. Binding: dark blue velvet with metal clasps, modern.

The collation cannot be determined. The ff. are numbered from 1 to 45, but f. 31 is skipped.

Contents

Memoriae of:

- f. 1.* The Trinity.
- f. 2.* St. Michael.
- f. 3.* St. John Baptist.
- f. 4.* St. Christopher.
- f. 6.* St. Stephen.
- f. 8.* St. Dionysius of Paris.
- f. 9 b.* St. Sebastian and St. Adrian.
- f. 11 b.* St. Blasius.
- f. 13.* St. Nicholas.
- f. 14.* St. Anthony.
- f. 15 b.* St. Bernard.
- f. 16 b.* St. Louis.
- f. 18.* St. Leonard of Limoges.
- f. 19.* St. Ildevert and St. Mathurin of Montargis.
- f. 21.* St. Maure.
- f. 22.* St. Peter and St. Paul.

MEMORIAE (CONTINUED)

f. 23. St. Gervasio and St. Protasio.

f. 24 b. St. Lupo and St. Egidio.

f. 26. St. Roch.

f. 27 b. St. Lazarus.

f. 29. Holy Sepulchre.

f. 30 b. St. Anne.

f. 32. St. Mary of Egypt.

f. 33. St. Mary Magdalen.

f. 34. St. Catherine of Alexandria.

f. 35 b. St. Margaret.

f. 36 b. St. Genevieve.

f. 37 b. St. Barbara.

f. 39. St. Ama.

f. 40. St. Agnes.

f. 41 b. St. Agatha.

f. 42 b. St. Apollonia.

f. 44. All Souls.

Decorations: The book is illuminated in the most exquisite manner, by an artist of delightful fancy and supreme skill. Nearly every page has a border of scrolls with vine and leaf designs, flowers and fruit; occasionally birds and insects are introduced. When a leaf has a border on both obverse and reverse, the two sides are alike, except that if birds occur in the border on either side, the border on the other side is totally different. Most of the pictures have arched tops, and with the border occupy all the page except the space required for four lines of text. Three *Memoriae* have a picture of the saint at the end as well as at the beginning, and a fourth has at the end a picture of a lady at her devotions; these four pictures are small and square. Three of the pictures (ff. 22, 23, 29) are different in style from the others, larger in scale, filling the whole page which has no border; each of these pictures has an architectural frame as if it were an altar-piece; in each one four lines of text are inscribed on a white scroll.

Each *Memoria* has two initials on square gold grounds, one at the beginning and a smaller one for the prayer; these initials are all blue and white except the two for the Trinity and the smaller one for St. Apollonia, which are crimson and white; the space

MEMORIAE (CONTINUED)

within the initial is occupied either by a vine and leaf design, or a fanciful geometric figure in colours on the gold ground. There are besides throughout the book smaller gold letters with very fine ink flourishes and similar letters in blue with red flourishes. There are no corresponding red letters; the book is exceptional because of the extensive use of blue.

The pictures are as follows:

f. 1. The Trinity. The Father on a throne under a blue and gold canopy; He wears a crown, and a crimson mantle over a blue tunic; He supports a T-cross on which is the crucified Son, over whose head is the emblem of the Holy Spirit; the throne stands on a low wooden platform, and the pavement is purple and yellow tiles; blue clouds in the lower corners. Four birds and a butterfly in the border.

f. 2. St. Michael in gold armour, purple mantle, and crimson wings stands on the dragon and drives his lance down his throat; he holds scales in his left hand; at the right stands an angel in white with orange wings, holding a crimson ribbon on which are the words "MEMENTO FINIS."

f. 3. St. John Baptist preaching in the wilderness; he wears a blue mantle over a camel's-hair tunic, and carries a book on which lies a nimbed lamb; three listeners are seated in the lower right corner, one in yellow with a green bonnet, one in blue with a white bonnet; only the head of the third is visible in a blue bonnet; at the left, a dog; between the men and the dog a miniature tree; in the background, little mountains and a distant city. Five birds and a butterfly in the border.

f. 4. St. Christopher fording a river with the Child on his shoulder; St. Christopher wears a gold shirt and crimson mantle; the Child's tunic is purple and gold and He carries the orb.

f. 6. St. Stephen. He kneels toward the left, with hands clasped and his head turned so that he looks over his left shoulder at the man behind him on the right; this man wears a white tunic, girt up showing an orange shirt, and black buskins leaving his knees bare; he holds a stone in his upraised left hand; directly behind the saint is a man in green holding a stone over his head with both hands; at the left, an officer in a long blue tunic with a black belt and a hat edged with ermine; he holds a scimitar in his right hand and a gold wand in his left; in the foreground at the left, a man in orange is picking up a stone;

MEMORIAE (CONTINUED)

in the background, mountains and a city. A marvellous little picture. Five birds in the border.

f. 8. St. Dionysius. Christ giving the blessed sacrament to the saint, who appears at his prison window; both figures in blue, the saint with a mitre; behind the Christ, two angels, one in orange with blue wings, the other in white with crimson wings. In the border, a dragon-fly and five birds, one of them catching a fly.

f. 9 b. St. Sebastian bound to a tree in a courtyard enclosed by a high wall, eight arrows sticking into him; a bearded man at the left is drawing his bow; he wears blue hose, a gold jerkin open in front showing a crimson shirt, and a crimson hat; at the right, St. Adrian of Nicomedia standing on a lion; he is in armour with a crimson mantle and blue hat, and carries a sword upright and an anvil with a hammer on it.

Both sides of each of the next eight leaves have borders alike.

f. 11 b. St. Blasius, pinioned to a saltire cross set against a purple column in a hall floored with green tiles; at the right, a man in a red hat, dull blue tunic, and orange buskins, tearing the saint's flesh with an iron rake; at the left, a man in an orange hat, sleeveless green tunic over a white shirt, and black buskins; apparently he holds an iron rake, but only a little of the handle is in the picture.

f. 12 b. St. Blasius in a church with green and white pavement; he wears a mitre, blue and gold chasuble, and green dalmatic, and carries an open book; behind him a crimson and gold hanging.

f. 13. St. Nicholas in a church with a green pavement; he wears the alb, a red cope, mitre, and white gloves, and carries a crozier; at the left, three naked boys in a tub, one of them stepping out; in the background, a blue and gold hanging.

f. 14. St. Anthony standing in a fire before the door of his cell; he wears a purple habit and carries a crutch-stick; before him stands a woman (a demon in disguise), wearing a white turban and a crimson gown; between them, in the background, a pig; farther away is a white tower, and in the distance are a rocky cliff and a green hill.

f. 15. St. Anthony kneeling on the ground while two devils beat him with flails; he wears a purplish gray habit; in the background, the doorway of his cell.

MEMORIAE (CONTINUED)

f. 15 b. St. Bernard in a landscape; he wears the Cistercian habit and carries a spade and an open book; on the distant hill, a monastery.

f. 16 b. St. Louis crowned, on a throne, under a canopy of blue semé with gold fleurs-de-lys; this same stuff covers the throne and makes a carpet before it; the saint wears a blue mantle lined with white and a blue and gold tunic; he holds a crimson sceptre and a closed book; at his feet, a lion; on either side, two men, the one in the right foreground a youth on whom the attention of all is fixed; the floor is paved with tiles in two shades of green; in the background, a crimson and gold hanging; just above it, on brackets, two little gold statuettes.

f. 17 b. St. Louis in prison in Egypt. He stands at the window, wearing a blue tunic with gold fleurs-de-lys, and black undersleeves; the gaoler is walking off to the right, looking over his shoulder at his prisoner; he wears a short blue and gold tunic over a crimson shirt, and yellow buskins; he carries on his shoulder a club, from the end of which hangs a key; in the background, a high wall.

f. 18. St. Leonard of Limoges, standing between two kneeling prisoners, who are bound with a cord; he holds this cord with his left hand and a palm branch in his right; he wears the alb and gold dalmatic; the prisoners wear short ragged shirts of black and gold; the floor is paved with red, green, and yellow marble; in the background, a blue and gold hanging. Six birds in the border.

f. 19. St. Hildebert and St. Mathurin, with worshippers, who are supposed to represent Anne de Bretagne and the king. Both saints are blessing, wear mitres, and carry croziers; St. Mathurin at the right wears a blue and gold chasuble and green and gold dalmatic; St. Hildebert wears a gold cope and dull purple and gold dalmatic; Anne, who kneels at the right, wears a black cap and a gold gown with white cuffs and a black band around the square neck; the king, kneeling at the left, wears a dull purple and gold gown; behind the group is a crimson hanging spotted with gold; pavement of red, green, and yellow marble. Six birds in the border.

f. 21. St. Maure, in a Benedictine habit, carrying a crozier and open book; crimson and gold hanging behind him; pavement of red, green, and yellow marble. Six birds in the border.

MEMORIAE (CONTINUED)

f. 22. St. Peter and St. Paul, with worshipper, probably Anne de Bretagne again. St. Peter stands at the left holding a key and an open book; he wears a crimson mantle over a purple tunic; St. Paul, in the centre, holds a sword and the edges of his mantle with his left hand, and points to the worshipper with his right; he wears a purple mantle and blue tunic; at the right, a lady kneels at a *prie-dieu*, on which is an open book; she wears a black headdress and a crimson gown with wide white cuffs and a black band around the square neck.

f. 23. St. Gervasio and St. Protasio. The twin saints stand, turned toward each other; both are tonsured and carry palms; St. Protasio at the left wears a crimson dalmatic and holds a closed green book; St. Gervasio wears a blue and gold dalmatic of beautiful pattern and holds an open book bound in purple; behind them is a blue hanging with a design in gold; pavement of red, yellow, and green marble.

f. 24 b. St. Egidio and St. Lupo. St. Egidio, at the left, mitred, wearing a light blue cope, dull purple dalmatic, and white gloves, holds a processional cross and blesses; St. Lupo, in a black habit, raised by his left hand showing a blue tunic; with his right hand, which is pierced by an arrow, he pats a wolf that jumps on him; behind them a red hanging spotted with gold.

f. 25 b. Small square picture of a lady at her devotions; she kneels at a *prie-dieu* with a light green covering on which is an open book; she wears a black headdress with a red facing, and a crimson gown with black cuffs and a black band around the square neck; a white ribbon hangs from her waist; on the wall behind her are statuettes of saints on brackets under canopies.

f. 26. St. Roch. He wears a brown hat, tunic, and wallet, a purple cloak and red buskins, and carries a long gold staff; he raises his tunic to show his wound to an angel at the left dressed in gold with blue wings; at the right, a white dog with a red collar holds a loaf of bread in his mouth; a red and gold hanging behind them; pavement of light-brown and pinkish marble.

f. 27 b. St. Lazarus. Christ, in purple, calling Lazarus, who rises from a narrow coffin, assisted by Peter; the other apostles crowd behind Christ; Martha kneels at the head of the coffin, with upraised hands; Mary kneels in the foreground at the right, dressed in blue with a crimson mantle.

MEMORIAE (CONTINUED)

f. 29. Entombment. Nicodemus and Joseph lay the body in the tomb; behind, from left to right, a holy woman, St. John, the Virgin, Mary Magdalen, a holy woman.

f. 30 b. St. Anne seated under a canopy of green brocade, with a carpet of the same; she wears a white veil, blue gown, and crimson mantle, and holds an open book; the little Virgin in blue also holds a book; behind them a blue and gold hanging; pavement of green tiles.

f. 32. St. Mary of Egypt. She stands at the left clothed in her hair; at the right, the hermit Zosimus, in a golden-brown habit, with a folded purple cloak on his arm, stands before the door of his cell; a high fence in the background. Five birds and a butterfly in the border.

f. 33 b. St. Mary Magdalen holding a box of ointment; she wears a blue gown and crimson mantle; charming landscape background. Five birds and a fly in the border.

f. 34. St. Catherine of Alexandria. She wears a blue gown and a red mantle lined with ermine; her crown is merged in her nimbus; she holds a sword and palm in her left hand, and an open book in her right; behind her a blue and gold hanging; at the left, an altar (?) with a red hanging above it; pavement of green tiles; on it, at the left, part of a wheel.

f. 35. St. Catherine preaching the gospel; she stands at the right, her left hand resting on a lectern on which is an open book; she is crowned and wears a blue gown and red mantle lined with ermine, and carries a palm; at the left stand two men; one in crimson with a black cap, the other in blue with a red cap; a blue and gold hanging in the background; pavement of green tiles.

f. 35 b. St. Margaret standing on a dragon; she wears a blue gown and red mantle and holds a small cross in her hands; the dragon has a red cloth in his mouth; beautiful landscape background.

f. 36 b. St. Genevieve standing in a green field; she wears a blue gown, red mantle, and white veil, and carries a book bound in black and a tall candle, which a devil above her head extinguishes with a bellows, while an angel in white at the right relights it.

MEMORIAE (CONTINUED)

f. 37 b. St. Barbara. She wears a dull blue gown and a crimson mantle lined with orange, and holds a gold tower in her right hand, and a book bound in black in her left hand; landscape background with a building and tower at the left.

f. 39. St. Ama, one of the wise virgins. A saint in a purple tunic and blue mantle, attended by an angel in yellow with green wings, carrying two cruets, administers communion to a saint in crimson, who appears at a prison window. Five birds and a dragon-fly in the border.

The *Memoria* begins as follows: "Ista est uirgo sapiens quam dominus uigilantem inuenit que accepta lampade sumpsit oleum secum et veniente domino entrauit cum eo ad nupcio."

f. 40. St. Agnes. She wears a purple gown and crimson mantle, and carries an open book and a palm branch; a lamb jumps up on her; pavement of coloured marbles; blue and gold hanging in the background. Five birds in the border.

f. 41 b. St. Agatha, bound to a column, with a white cloth about her hips; a man at the right is cutting her breast with pincers; he wears a large cap, short blue tunic, and crimson hose; pavement of coloured marbles. Six birds in the border.

f. 42 b. St. Lawrence and St. Apollonia. St. Lawrence at the left, in purple dalmatic, white tunic, and long blue tunic; he carries a palm in his right hand, a book under his right arm, and holds a gridiron with his left hand. St. Apollonia wears a golden-brown gown and crimson mantle; she holds a tooth in pincers and an open book; behind them a blue hanging with gold spots; pavement of pink and green tiles.

HORAE

Vellum, $6\frac{1}{2} \times 4\frac{7}{8}$, ff. 162 + 12; 14 lines to a page; cent. xv; written in France in a good Gothic hand. Binding: old red morocco with gold tooling on the back. Bookplate with Italian coat of arms.

Collation: The book is bound so tightly that it does not admit of collation. The quires are irregular; the full-page pictures are done on half-sheets and inserted.

HORAE (CONTINUED)

Contents:

- f. 1. Kalendar, in red and black.*
- f. 14. Pater noster.*
- f. 14 b. Ave Maria. Credo.*
- f. 15 b. Benedicite dominus nos. Ave salus mundi.*
- f. 16. Confiteor, followed by other prayers.*
- f. 18. Blank.*
- f. 19. Blank.*
- f. 21. Les heures de la croix.*
- f. 28. Les heures du saint esperit.*
- f. 35. Les heures de nostre dame.*
- f. 85. Les sept psalmes dauid.*
- f. 96 b. Litany.*
- f. 102. Hÿme du saint esperit.*
- f. 103 b. Salve regina.*
- f. 104 b. Les viij. vers saït bernard.*
- f. 106. Les .vij. oroisōs S. gregoire.*
- f. 107. Memoriae.*
- f. 115. Office of the dead.*

In the Kalendar:

Jan. 22. S'. vincent.

Feb. 6. S'. amant.

20. S'. eleutere.

Apr. 14. S'. tybur.

May 13. S'. seruais.

June 8. S'. medard.

July 15. Le diuision des apt'es.

18. S'. ernoul.

Aug. 24. S'. bettremieu.

Sept. 25. S'. fremin.

Oct. 2. S'. legier.

Decorations: There are six full-page pictures inserted as frontispieces. These pictures have borders of scrolls, vine and leaf ornament, and flowers, the ground covered with round spots of gold and fish-hooks in black. Each picture faces a page with a similar

HORAE (CONTINUED)

border and an initial of blue and crimson on a gold ground; seven other pages are similarly decorated. There are in the text ten small pictures, $2\frac{1}{2} \times 1\frac{5}{8}$ inches, each framed by a narrow gold band. Throughout the book are numerous small initials of various sizes in gold on grounds of crimson and blue with simple white flourishes. The crimson in the borders and in the initials has often faded to a dull brown, but the colours of the pictures retain all their brilliancy.

The full-page pictures are:

f. 13 b. Christ praying on a hill by a lake. Christ, kneeling, gazes up at a vision of God the Father, blessing; Christ wears a dull purple tunic, and an open book lies near Him; God the Father wears a light blue tunic, crimson mantle, and crown, and holds the orb.

f. 20 b. Crucifixion. Virgin standing on the left, wearing purple dress, blue mantle, and white veil; St. John on the right, in purple tunic and crimson mantle.

f. 27 b. Descent of the Holy Spirit. St. Peter and another man kneeling in a courtyard; at a window, the Virgin surrounded by apostles; another apostle coming through the door, with others behind him, or looking out of a second window; dove descending on gold rays. St. Peter wears a red tunic and light blue mantle; on the ground beside him is an open book; the man with him wears a brown gown with flowing sleeves showing green undersleeves, and a blue hood; the other apostles are in red or green; the Virgin is in blue with a white veil.

f. 34 b. The Annunciation. The Virgin is seated on a tiled floor under a dull red canopy with a green fringe at the bottom and a blue border at the top; she wears a deep blue dress and light blue mantle, and has an open book on her knees. Gabriel stands just inside an archway at the left; he wears a crimson garment over a white tunic and carries a gold sceptre, his wings are green and blue; over his head the dove surrounded by gold rays; beyond the archway, green grass, a brick wall, and the blue sky.

f. 45 b. The Visitation. The Virgin stands at the left, dressed in a dull purple gown and blue mantle; St. Elizabeth kneels before her, dressed in a red gown, showing green undersleeves, and a white veil; St. Joseph in the background, in a yellow tunic, brown mantle with blue collar, and dark gray hat; he carries a long pole over his shoulder; in the distance, trees and a castle.

HORAE (CONTINUED)

f. 114 b. Death. A naked woman lies on a black carpet spread on the grass near a church porch; Death, with a white cloth thrown over his shoulder, and carrying a coffin, stands on her and thrusts a long red spear into her; a group of people in the porch watching.

The small pictures are :

f. 102. The Holy Spirit, a bearded man with wings. He stands on a green mound, wears a dull purple tunic, and holds an open book; light brown background with gold rays.

f. 103 b. Madonna and Child in glory, surrounded by blue clouds. She stands on a blue crescent and wears a blue mantle over a dull purple dress.

f. 104 b. St. Bernard in a monk's habit, carrying a crozier and an open book; behind him a red curtain hanging in front of a low stone wall.

f. 106. St. Gregory standing on a green mound, against a dull purple background ornamented with blue flourishes; he wears the papal tiara, alb, and crimson chasuble, and carries a double cross; a dove perched on his shoulder.

f. 107 b. St. Nicholas, with the same background as St. Gregory. He wears a mitre, alb, and crimson chasuble, and carries a crozier and an open book.

f. 108 b. St. Sebastian, bound to a tree, with six huge arrows sticking into him; his crimson tunic lies on the green grass behind the tree.

f. 109. St. Anthony, in a drab habit, with crutch-stick and open book, a pig with a bell walking beside him; behind him, a red curtain with a blue fringe hanging in front of a low stone wall.

f. 110. St. Anne, seated on a square dais, wearing a white veil and a crimson mantle over a drab dress; the little Virgin in blue stands at her knee reading from a book.

f. 110 b. St. Catherine of Alexandria, standing on Maxentius; she wears a costume of crimson and blue trimmed with ermine and holds a sword and an open book; behind her at the right, a wheel; Maxentius wears a drab tunic with yellow collar and a large blue cap edged with ermine, and holds a gold sceptre; in the background, the wall of a stone building, with part of two diamond-paned windows showing.

HORAE (CONTINUED)

f. III b. St. Barbara kneeling on the grass, holding a palm and an open book; she wears a crimson gown; in the background, a tower at the end of a stone wall.

f. III2. St. Margaret kneeling at a barred prison window, through which come gold rays; she wears a crimson gown with flowing blue sleeves; between her hands a small gold cross; an open book leans against the wall beside her; in the background, a curious light green dragon.

LEAVES FROM A MISSAL OF CLEMENT VII

Vellum, $17\frac{1}{2} \times 12\frac{3}{4}$, ff. 5; 29–31 lines to a page; cent. xvi; written in a marvellously exact large Roman hand. Blue morocco binding by De Coverly. The leaves have been mounted on stiff cards, bound in with hinges.

The text begins on *f. 1*, "Canon inclinatus iunctis manibus:—Te igitur clementissime pater," and ends on *f. 5*, "Placeat tibi sc̃a trinitas obsequi servitutis mee . . ." The black ink has turned a dull brown in most places; the rubrics are in red; the following words on *f. 2* are in blue capitals: "Hoc est enim corpus meum," and "Hic est enim calix sanguinis mei novi et eterni testam̃ti, misterium fidei: qui pro vobis et pro multis effundetur in remissionem peccatorum."

Decorations:

f. 1. In the left margin there is an exquisite border of arabesques with three birds and half-figures of a winged youth and a winged old man with a beard, both of these figures ending in foliated scrolls; near the top of the border is a gold ring set with a pyramidal diamond, & within the ring are various religious emblems; near the middle of the border are the arms of Clement VII on a crimson ground. The red and blue initial C of Canon is small, on a gold ground with a strawberry flower and fruit; a similar N on this leaf is decorated with a jasmine flower. The T of Te is the most elaborate letter in this frag-

LEAVES FROM A MISSAL (CONTINUED)

ment; it is red, blue, and green, with two pearls in the top and a square diamond in a gold setting in the middle of the stem; the letter is enclosed in a square with gold scallops on the inside of the edge, the rest of the space occupied by a picture of the Pope celebrating Mass. An initial M of red, blue, and green on a gold ground decorated with flowers and a strawberry has suspended from a line connecting the angles of the letter a dark red gem set with pearls and engraved with a picture of the Expulsion from the Garden of Eden. A similar initial C on a gold ground decorated with a variety of flowers has a gay parrot in the centre standing on the stem of a rose and also biting the stem.

On the following pages there are twenty-two other similar initials in red and blue on square gold grounds, decorated with sprays of flowers and pearls; four have other jewels set in gold, three have strawberries, and one has a large lady-bug. All these letters occur at the left edge of the text. There are besides numerous small gold capitals and crosses on small squares of red or blue covered with delicate flourishes.

HORAE

Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 131 + 4; 25 lines to a page; cent. XVI-XVII; written in France in a wonderfully fine Gothic hand. Binding: plain black morocco with silver clasps (one broken). On the first fly-leaf, *Catherine Englefield from her beloved husband Henry Englefield*; on f. 1, *Pitts sale*. Purchased in Venice.

Collation: The book is too tightly bound to admit of collation. f. 2 is numbered 1, f. 3 is numbered 2, and succeeding pages are numbered up to 255, the odd numbers on the left hand page. This pagination will be followed in the description.

Contents:

p. 1. *Title, in gold:* Officium B^e M^e Uirginis una cum Uigilii mortuorum. Accedunt horæ de S^t Cruce, et de Spiritu Sancto, et alię deuotę preces Orationes et Euangelia de Natiuitate, et Passione Christi Domini.

HORAE (CONTINUED)

- p. 2. Kalendar, in red, blue, and gold.*
- p. 14. Sequences of the Gospels.*
- p. 21. Passion according to John.*
- p. 34. Hours of the Virgin.*
- p. 115. Hours of the Cross.*
- p. 121. Hours of the Holy Ghost.*
- p. 126. Seven penitential psalms and Litany.*
- p. 150. Office of the dead.*
- p. 202. Memoriae.*
- p. 213. Versiculi beati gregorii pape.*
- p. 215. Versiculi beati bernardi.*
- p. 217. Conditor celi.*
- p. 221. Memoria of St. Augustine.*
- p. 222. Missa B. M. V.*
- p. 228. Obsecro te.*
- p. 232. O Intemerata.*
- p. 236. Stabat mater.*
- p. 239. Gaude flore virginali.*
- p. 242. Missus est gabriel.*
- p. 249. O illustrissima & excellentissima gloriosissima semper uirgo maria.*
- p. 252. Memoriae of SS. Christopher and Margaret in another hand.*

Decorations: Throughout the book there are small gold initials of different sizes, each on a square ground of red and blue covered with most delicate flourishes in gold. There are fourteen full-page pictures (eight of them in the Hours of the Virgin) and twenty-two smaller ones in the text (twelve of them in the *Memoriae*). These are all by the same hand, and are executed with consummate skill. Each full-page picture is in the form of a gold renaissance altar, with a frontal of coloured panels covered with delicate patterns in gold, and coloured columns supporting the top of the retable. In a small white tablet, or placard, on the front of the altar are a few words of text with an initial in gold on a red and blue ground covered with a fine design in gold.

HORAE (CONTINUED)

These pictures are as follows:

p. 14. St. John on Patmos. St. John, represented as a young man, in a crimson tunic and purple mantle, both bordered with a pattern in gold, is seated with an open book in his lap; he holds a pen in his upraised right hand and gazes up at rays from heaven; in the background, the sea, with rocky islands and small boats.

p. 22. Betrayal of Our Lord. Judas kissing Jesus, who is restoring the ear cut off by Peter; Peter sheathing his sword; a crowd of soldiers in armour.

p. 34. The Annunciation. Mary at the left in a purple dress, blue mantle covering her head, and white veil (in all the pictures she wears the same costume); the angel in white with green wings; dove descending on gold rays.

p. 46. (Ad Laudes.) The Visitation. The Virgin at the left, St. Elizabeth kneeling before her; she wears a golden-brown dress and an elaborate white headdress.

p. 59. (Ad Primam.) Nativity. The Holy Family in the stable with the ox and the ass; shepherds looking through the window; gold rays coming through an opening in the roof.

p. 65. (Ad Terciam.) The Angel appearing to the Shepherds.

p. 71. (Ad Sextam.) Adoration of the Magi. The Virgin and Child at the right; the oldest king, in crimson with wide ermine collar, his head bare, kneels and offers a cup filled with gold pieces; the second king, in purple with an ermine collar, has just removed his crown and holds a covered gold cup; the youngest king, in green, crowned, holds a covered gold cup and points upward; the star shines through an opening in the roof.

p. 76. (Ad Nonam.) The Presentation in the Temple. St. Simeon at the left in a crimson vestment with gold border, his jewelled gold mitre on the altar; he holds the Child on a white towel; the Child reaches toward the Madonna, who kneels in adoration at the right; behind her stands St. Joseph holding a candle and offering a basket with two doves; a tonsured priest holds an open book at the farther end of the altar; several men behind him; over the altar a canopy of crimson and gold brocade.

p. 82. (Ad Vesperas.) Flight into Egypt. St. Joseph leads the ass to the left; the Child wears a crimson and gold dress.

p. 91. (Ad Completorium.) Assumption of the Virgin. Half-figure

HORAE (CONTINUED)

of the Virgin, rising from a blue cloud, surrounded by rays of gold against a green background; instead of her white veil, she wears a jewelled crown; on either side, below, three angel heads; similarly, above, four seraphim.

p. 115. Crucifixion. Madonna at the left, St. John at the right, Magdalen embracing the cross, the three Marys in the background.

p. 121. Feast of Pentecost, Descent of the Holy Ghost. The Virgin in the centre surrounded by the twelve apostles; dove descending in rays of gold and little tongues of flame.

p. 126. David, wearing a gold crown and gown of gold and crimson brocade trimmed with ermine, kneeling with uplifted hands, gazes at a figure appearing in the sky holding three gold arrows; beside the king is his harp; charming city in the distance.

p. 150. Job and his Comforters. The emaciated old man, with a ragged white cloth about his loins, reclines at the left; two men in rich clothing kneel beside him, one of them reasoning with him, the other in the attitude of adoration; a servant stands behind the latter.

The smaller pictures, all half-length figures, are as follows:

p. 16. St. Luke, in a crimson gown with purple collar, writing in a book, the Ox at the right.

p. 18. St. Matthew, white-haired, in a blue tunic and purple mantle, writing; the Angel holds an open book at the end of his table.

p. 20. St. Mark, in a blue gown with crimson and gold brocade collar and cuffs, and a red cap, the Lion at the left.

p. 202. The Trinity. God the Father on the right, wearing a tiara and holding the orb; the Son on the left holding a cross; they wear purple tunics and a crimson mantle and hold an open book; between them, the symbol of the Holy Spirit; gold background.

p. 203. St. Michael, with crimson wings, gold armour, and red shield, carrying a cross; blue background.

p. 203. St. John Baptist, with Lamb on a book.

p. 204. St. John the Evangelist, with chalice.

p. 205. St. Peter and St. Paul. St. Peter at the left, with key; St. Paul with sword and book.

HORAE (CONTINUED)

p. 206. St. James as a pilgrim, with staff and wallet, a shell on his hat, reading a book as he walks.

p. 207. St. Sebastian.

p. 208. St. Anthony, in dark habit, with blue T-cross on his cloak, carrying a crutch-stick, a pig walking beside him; in the background, a green hedge and a church.

p. 209. St. Anne. She is seated at the left, holding an open book from which the kneeling Virgin reads.

p. 210. St. Mary Magdalen, with the box of precious ointment.

p. 211. St. Catherine of Alexandria. She is crowned and wears a gold mantle lined with ermine, a crimson bodice trimmed with ermine, and a green skirt; she carries a palm branch and a sword; beside her, a wheel.

p. 212. St. Barbara in a purple dress trimmed with ermine, and a crimson mantle; she carries a palm branch and a tower.

p. 213. The dead Christ, supported by two angels.

p. 215. St. Bernard. He wears the Cistercian habit, holds an open book, and is addressing the devil, who stands at the right with folded arms; the devil has crimson head and horns, golden-bronze body, purple wings, and green legs.

p. 222. Madonna nursing Child. Instead of a white veil, she wears a crown; gold background.

p. 228. Madonna and Child in a stone room with diamond-paned windows showing blue sky.

p. 232. Holy Family.

p. 236. Christ crowned with thorns and Madonna.

p. 242. Annunciation. Virgin standing at the right, Gabriel at the left in a crimson tunic and green wings, carrying a long gold rod; dove in the centre, above.

CHOIR BOOK

Vellum, 24 × 17, ff. 154 + 2; six lines of music (four-line stave) and six of text to a page; cent. xviii (1733); in a large Gothic hand. Original binding, brown leather over thick boards, with large pierced brass corners and medallions on the sides (Madonna and Child in medallion on front

CHOIR BOOK (CONTINUED)

cover; coat of arms of St. Dominic in the other). This volume is said to have been recovered from a shipwreck in the Bay of Naples, and has suffered from the action of water. The copyist's name on the inside of the cover is almost illegible, but the date is plain,—*scripsit anno dñi 1733*. At the bottom of f. 152 b, also somewhat obscured, is *Fr. Hieronym⁹. Notanus (?) ex . . . vincia S. Catherine de senis scribebat año dñi*—the date is omitted. Gift of George A. Gardner.

Collation: fly-leaf, 1⁸–15⁸, 16⁸(+4), 17⁸, 18⁸, 19⁶, fly-leaf. The leaves are numbered at the top, but numbers 35–44 are omitted; they are correctly numbered at the bottom. There is a hastily written index on the inside of the front cover.

Contents

Chants for the following Feasts:

f. 1. St. Andrew.

f. 21. St. Nicholas.

f. 29. St. Lucy.

f. 34. St. Thomas, the Apostle.

f. 36. St. Stephen, Protomartyr.

f. 42. St. John, the Evangelist.

f. 47 b. Holy Innocents.

f. 55. St. Agnes.

f. 61. St. Vincent.

f. 73. Conversion of St. Paul.

f. 95 b. St. Agatha.

f. 102. Cathedra of St. Peter.

f. 105. SS. Philip and James.

f. 116 b. Corona Domini.

f. 123. St. Michael Archangel.

f. 128. Nativity of St. John Baptist.

f. 150. Holy Martyrs John and Paul.

CHOIR BOOK (CONTINUED)

Decorations: Seven pages, ff. 1, 21, 29, 42, 61 b, 73, 128, are decorated with sumptuous borders of large foliated scrolls, beautifully drawn in brilliant colours. On f. 1, the border goes all around the page; on the other six pages, the border goes across the top and down the outer margin, only the outer band of gold being continued around the page. Each of these pages has an historiated initial, about seven inches square, the letter of gold, on a square of red or blue (f. 73, green), decorated with delicate scrolls in white and flourishes in gold, the whole enclosed in a square frame of gold.

f. 1. The scrolls of the border are crimson, blue, green, red, and gold; the sides are alike; at the corners are medallions with pictures of the archangels, upper left, Michael, lower left, Raphael with Tobias; the other two are much blurred, but are probably, upper right, Gabriel, lower right, Uriel; in the centre of the lower border are the arms of St. Dominic.

Initial U, The Calling of Andrew. Christ at the right, in a blue tunic and crimson mantle; Andrew kneeling before him, in light green tunic and reddish yellow mantle; on the lake in the background, a boat with two fishermen.

f. 21. There are fewer colours in the border; the scrolls are all green and gold, with roses and strawberries in red, white, and gold; the space enclosed by the scrolls is purple with flourishes in white, the space outside the scrolls is filled with blue flourishes. Initial A, St. Nicholas. He wears a white tunic, crimson mantle lined with blue and bordered with a pattern in gold, and a crimson mitre, and carries a crozier.

f. 29. Initial U, St. Lucy. She wears a white and gold dress, lavender and gold overdress, and yellow mantle, and carries her eyes on a saucer in her right hand, and a palm branch in her left.

f. 42. Initial U, St. John on Patmos. St. John, represented as a young man, is seated at the left; he wears a green tunic and red mantle, and is writing in a book while he gazes upward at a vision of the Virgin standing on a crescent moon; she wears a crimson dress, blue mantle, and gold crown, and has a halo of stars; the Eagle standing at the feet of St. John holds an inkwell suspended from his beak.

f. 61. Initial I, St. Vincent. He kneels at the left, gazing up at a cherub appearing from heaven with a crown; he wears a crimson vestment over a white tunic.

CHOIR BOOK (CONTINUED)

f. 73. Initial S, Conversion of St. Paul. Above, half-figure of Christ in glory, a crimson scarf floating behind him, cherubs' heads on a cloud around him; below, St. Paul, on his knees, leaning back against his white horse which has fallen to the ground; St. Paul wears a blue cuirass over a yellow tunic, his helmet lies nearby; a group of soldiers hurrying away at the right; a soldier rushing up at the left.

f. 128. Initial I, Annunciation to Zacharias. Angel appearing over altar at the right; Zacharias with a group of people at the left.

There are, besides, four kinds of decorative initials:

1st. Plain letters, about $1\frac{3}{4}$ inches high, in blue or red.

2nd. Simple letters, $2\frac{1}{2} \times 2\frac{3}{4}$ inches, in red with blue flourishes, or blue with crimson or red flourishes.

3rd. Similar red and blue letters, $3\frac{1}{2} \times 3\frac{1}{2}$ inches, with more elaborate scroll ornament, the whole enclosed in a square frame, the colour of the letter.

4th. Large plain letters of gold, set in a square gold frame, $3\frac{3}{8} \times 3\frac{3}{8}$ inches, the space within the letter blue, the space around it red, or vice versa, and both these grounds covered with white scrolls and gold flourishes. There are thirty-three of these letters, on ff. 24, 31, 36, 38 b, 44 b, 46 b, 47 b, 50 b, 55 b, 58 b, 65 b, 68, 73 b, 74 b, 97 b, 101, 105, 106 b, 107, 110 b, 115, 116, 116 b, 118 b, 119, 124 b (2), 128 b, 129, 143 b, 145, 150, 151.

THE ORDER OF THE ADMINISTRATION OF THE LORD'S SUPPER

Vellum, $5\frac{1}{2} \times 4\frac{1}{8}$, ff. 7; 14 lines to a page; cent. xix; written in a beautiful Gothic hand and decorated by Andreas Andersen for I. S. G. Loose leaves in an old Venetian binding.

Contains the opening prayers, the Commandments, and part of the next prayer.

The decorations are chiefly in light green, pink, lavender, light blue, and gold.

f. 1. Title-page. Solid border on three sides, ground green, with designs in pinks and blues; at the bottom, the Stewart coat of

THE ORDER OF THE ADMINISTRATION, ETC. (CONTINUED)

arms in gold and blue; at the side, a white dove; at the top, a parrot and a peacock. Three illuminated initials: T in dark and light blue on a square of gold, the centre filled with green on which is a figure in light green; L in red; H in gold on a blue ground.

f. 1 b. Madonna carrying the Child, and walking in a meadow.

f. 4. At the top, two peacocks in lavender, green, blue, and gold, on a green ground, with green and lavender scrolls.

f. 7. Madonna and Child with Angel; brilliant deep blue background with gold rays from upper left corner.

f. 7 b. Small figure of a lady kneeling in prayer; she is dressed in blue; green background of a shape suggesting a butterfly; opposite, a white pigeon.

VIRGILIUS MARO, PUBLIUS. AENEID

Paper, $12\frac{1}{2} \times 8\frac{1}{2}$, ff. 140; 36 lines to a page; cent. xiv; cursive hand, pale brown ink. Binding: brown leather, with blind and gold tooling on back and sides. It has the book-plate of Nath. Cholmley.

Collation: 1¹⁰–3¹⁰, 4¹²–10¹², 11¹⁴, 12¹².

Contains the twelve books of the *Aeneid*, each one, except the first, preceded by an *Argumentum* in the metre of the poem. At the end: "Publij maronis virgilij eneïs p iohannē d'rouado māscripta est die xxiiij m̄s novēbr ora sa." There are no decorations, although space is left at the beginning of each book and of each argument for an illuminated initial. The first pages have numerous glosses in very fine script; these become gradually less frequent, and for the later portions of the book there are almost none. "Jesus" is written at the top of several pages, and "Jesus christus" at the top of one. The water-mark is a round tower with three battlements.

DANTE ALIGHIERI. DIVINA COMEDIA

Vellum, $10\frac{3}{8} \times 7\frac{1}{2}$, ff. 135 + 4; double columns of 43 lines; cent. xiv; beautifully written in a fine clear hand. Binding: light brown morocco with

DANTE ALIGHIERI (CONTINUED)

blind tooling. It has the book-plate of The Hon^{ble} Frederic North, on which is pencilled the name *Boutourlin*; on the first fly-leaf is pencilled *Barrois*; below in another hand, *With the Commentaries of Boccaccio; manuscripts of this sort of extreme rarity*. At the bottom of the first page of text is a blurred stamp. From Lord Guildford's and the Barrois Collections, at the Ashburnham Sale, June 10, 1901.

Collation: 2 fly-leaves (paper), 1 (irregular, 8 leaves), 2¹⁰-11¹⁰, 12², 13¹⁰, 14¹⁰, 15 (5 left), 2 fly-leaves (paper).

The text of the poem begins on the first page of the second quire; beginning with that page, the leaves were numbered by the copyist in red Roman numerals, i-cxxxi; cxxvij and cxxviii (blank) were removed and bound at the front of the book; cxxviii has disappeared. There is a later foliation in black arabic numerals, starting with the first page of text. The edges have been slightly cut. The catchwords of the quires are written in the centre of the bottom margin, surrounded by simple flourishes.

Contents:

f. (3). Incomincia la tauola de' chapitoli della chonmedia di dante alighierj cittadino di firenze.

f. (6). Incomincia Il prolagho ⁊ la forma di questa opa Et in che stato era lautore quando la chompuose ⁊ che forma daé a tutto Il libro ⁊ dicie cosi.

f. i. Comincia la chomedia di dāte alighierj da firenze.

f. xxviiiij (b). Comincia la secōda parte di dante cioé Il purghatorio.

f. lvij. Chomincia la terza parte della chonmedia di dante chiamata paradiso. [The first six lines of the *Paradiso* are given in the middle of the second column, otherwise blank, except for two lines at the top; the *Paradiso* really begins on the verso of this leaf, where these six lines are repeated with a superb initial.]

f. lxxxviiij (b). Questo chapitolo fecie Jacopo figliuolo di dante

DANTE ALIGHIERI (CONTINUED)

allighieri, Il qual parla sopra tutta la chonmedia del detto dante poeta fiorentino.

f. lxxxviiij. Questo chapitolo fece Mess busone da ghobbio. [It begins on the next page.]

f. lxxxviiiij. Chomincia Il trattato che fecie lo illustro poeta Mess giouani di bocchaccio da certaldo sopra dante.

f. ciij. Inchominciano le chiose di dante alleghierj da firenze.

f. cxxij. There are only two lines in the first column on this page, after which is written in another hand, "*finis laus do.*" The remaining leaves are blank.

Decorations: The headings to the cantos are in red; the first letters of the cantos are alternately red and blue, each one delicately and charmingly ornamented with pen flourishes in the other colour, carried to various distances. The first letter of each tiercet is a capital filled with yellow. The table of contents has ornaments in red and blue.

The first letter of the prologue is a large N of rounded form in red with insertions of blue, the centre filled with a geometrical pattern in red and white, the exterior surrounded by a delicate design in blue making a square, at the left corners of which, above and below, are concentric circles of blue and yellow enclosing a little design in red and white; a marvellously executed line and leaf design in blue, yellow, and gold makes a border on the left side of the page and across the bottom.

The first page of the *Commedia* is surrounded by a border of bold design of scrolls, etc., springing from the initial N; the colours are blue, orange, green, lavender, and gold; towards the bottom of the right margin is a bird's head, in lavender, with a long bill. The round N is orange broken by foliated scrolls of various colours against a square background of very fine gold. Within the letter on a gold ground is a portrait of Dante wearing a blue gown and blue hood over a white cap with a strap under his chin. He holds red books in his left hand and rests his right against the side of the N. The letters "*EL MEZZO*" are arranged in a column at the right of the N.

The initial P at the beginning of the *Purgatorio* is of the same style, but the border extends only along the left margin of the page and halfway across the bottom, where it ends in the crested head of a blue bird with long yellow beak seizing a small gold sun. The letter is filled with a simple design of foli-

DANTE ALIGHIERI (CONTINUED)

ated scrolls in orange, green, blue, and gold. The letters "ER CORRER" are arranged in a column at the right.

The decoration on the first page of the *Paradiso* extends almost around the page; the initial L is set on a square of gold; in the centre, against a blue ground, is a half-figure of Christ in a mandorla; He wears a red tunic and a blue cloak, and has a gold nimbus; His right hand is raised in the attitude of blessing, and in His left He holds a red book.

The *Trattato* of Boccaccio begins with a similar initial N at the top of the second column of the page, the decoration extending across the top of the page; the centre of the letter is filled with leaf forms in blue and white and lavender and white, enclosing a geometrical figure. The *Dante picchelo* of Boccaccio begins with an initial C in the same style. The centre of this initial is filled with a design very like the one in the initial of the *Purgatorio*.

FORM AND MANNER OF KEEPING THE PARLIAMENT OF ENGLAND

Vellum, $8\frac{1}{2} \times 6\frac{3}{4}$; ff. 36 + 10; cent. xvi; written for Edward VI. Binding: old red morocco. On f. 2, No. 24. *Edw. Coke Attornat gen: ex dono mri Britten*. Notes in the same hand at the bottom of the page.

Collation: the book is too tightly bound to admit of collation. The first six pages are numbered 1-6; after that the leaves are numbered 7-37.

Contents:

p. 5. *Table of contents.*

f. 13. Here foloweth the fourme and maner of the kepinge of the Parleament of Englande.

f. 25 b. The maner and forme and vsage of Gilbert de Strogell mshall of Englande.

f. 32. Here foloweth the mañ and custome of the vsages of Thomas Brotherton which he hadd and vsed in the office of the Marshallsie.

f. 32 b. This lytle treatyse hereafter folowinge maketh a breeff mencion and declaracion of certeyne rightes which of aunciente

FORM AND MANNER, ETC. (CONTINUED)

and laudable custome of Englande ought to pteyne to the Marshall in tyme of warre.

Decorations:

p. 3. Arms of the Earl Marshal, Duke of Norfolk, emblazoned.

p. 4. Arms of Edward VI, emblazoned.

f. 13. Edward VI opening Parliament. The young king enthroned under a gold canopy, which seems to serve as an initial T, holds the sceptre and the orb; his robes are cloth of gold and ermine; at his feet is an oriental carpet; about him are the officers of the court, the Earl Marshal with the sword, kings-at-arms, etc.; the carpet of the hall is green; in the background, a blue hanging with gold fleurs-de-lys and roses (?).

f. 26. Gold Gothic initial T on dull red ground; within the initial, picture of the Earl Marshal standing in front of the throne, attended by his four kings-at-arms; a green hanging behind the throne; pavement of lozenge-shaped tiles.

f. 32 b. Similar, but smaller, Gothic initial T, with the same subject; the Earl Marshal standing in front of the throne, with one herald on either side; crimson hanging behind the throne; blue background with design in darker blue and gold; green carpet. From this initial a stem and leaf ornament of simple design extends across the top and down the margin of the page.

Throughout the book, the initials are gold on a red and blue ground; simple groups of stems and leaves extend from the initial in the margin, each group ending in a round spot of gold and three green leaves, with spots of dull red.

MARIEGOLA DELLA SCUOLA DI SAN GEMINIANO

Vellum, $11\frac{1}{2} \times 8\frac{1}{2}$, ff. 79 + 4; 25 lines to a page in the original statutes; beginning of cent. xvi to end of cent. xviii. (The contract with the church was made in 1504; the last entry was made in 1785.) According to the inventory on p. 71, this mariegola was "fornida de arzento e couerta de ueludo cremexin." There were evidently silver corners, and

MARIEGOLA, ETC. (CONTINUED)

large silver plaques in the centre of the sides, but these have all been removed, and the pile of the velvet is worn off except where it was protected by the plaques; the colour is now a faded pink. It has the book-plate of Edward Cheney (see his "Remarks on the Illuminated Official Manuscripts of the Venetian Republic," p. 24). Below is written: *Afterwards John Ruskin's; now, 1900, mine. Charles Eliot Norton, and below that: Now, 1903, mine, Isabella Stewart Gardner.*

Collation: 2 fly-leaves (paper), 1², 2¹² (+ 4, inserted between 2¹ and 2²), 3¹⁰, 4⁸, 5⁶, 6¹² (11 and 12 cancelled, and 10 ff. inserted between 6⁹ and 6¹⁰), 7¹⁸, 2 fly-leaves (paper).

Contents:

f. 1 (b). Pacta et Conuentiones inter Cap̄m. & geminianj et [*Soci]etatē Scolę. Del año 1504 Inditiō. vij: adi 29. marzo.

f. 3. Questa sie la tabula ouer registro dei capitoli de la presente matricula per ordine distincti zc.

The original index fills a page and a half; later additions filled the blank half-page, and four leaves were inserted on which the index is continued with this heading: "1686. 2 Marzo Noua Aggionta dell' Indice." The secretary of that date paged the volume to the end of his record, p. 88. There are no subsequent additions to the index, but later hands have continued the pagination to 145. The odd numbers are on the left-hand pages, and the inserted pages of the index are omitted in the numbering, which, for convenience, will be followed in the rest of this description.

p. 7. M.D. vi. Die xxvij Aprilis: In Consilio Decem: Q Auctoritate huius Consilij Concedatur Plebano et Parochianis Ecclesie Sancti geminiani de Venetijs Che in quella possino leuar una fraternita soto vocabulo del Corpo di christo . . .

*Ioanes iacobus de Michaelibus
Secretarius Consilij scripsit.*

* The leaf is mutilated.

MARIEGOLA, ETC. (CONTINUED)

p. 10. Ad honorem laudem et gloriam beatissime trinitatis . . . This is the first page of the charter, which begins with various benedictions, followed by a statement of the purposes of the confraternity.

pp. 14-26. The original statutes of the Confraternity.

The rest of the book contains additions to the statutes, extracts of wills making bequests to the Scuola, copies of decrees affecting it, records of meetings, etc., written in a great variety of hands. On pp. 71-74 is an inventory of the possessions of the Scuola at the church. This inventory comes between entries dated 1636 and 1639. The second item is this very book, "Una maregola fornida de arzeno e couerta de ueludo cremexin." The last entry, p. 145, is dated 1785: 10 Febraro.

Decorations:

p. 9. Full-page picture with a border of repeating design of flower and foliage forms in blue, crimson, green, and gold on a gold ground; at the bottom, in the centre, is a green wreath within which on a blue ground are the letters I H S in gold. In the picture, members of the Scuola, holding tall candles, are kneeling on either side; in the middle stands a young priest facing to the right, holding a monstrance; he wears a white cassock and a red cope with a design in gold; facing him is a man in white kneeling, supporting a large standard, on which are two angels at the right and left of a chalice, from which rises a half-figure of the Christ, with blood flowing from His wounds, His hands held by the angels. The angel at the right has a green tunic and red wings; the other, a red tunic and green wings. The background is a landscape.

p. 10. Has a similar border; in the wreath at the bottom is a bishop with his crozier, on a blue ground; in the centre at the top, the Lion of St. Mark on a blue ground. In the initial N, God the Father, with the orb, blessing; He wears a red tunic and blue mantle.

The initial of each of the original eighteen statutes is formed of foliated scrolls on a square gold ground. Each initial is decorated with a vine and leaf design with flowers and scrolls.

CAPITOLARE DI DOMENICO DIEDO

Commission from Doge Christophoro Moro appointing Domenico Diedo Procuratore di San Marco. Vellum, 11 x 8, ff. 26 + 3; 23 lines to a page; cent. xv (Christophoro Moro was Doge 1462-1471); beautifully written in a clear and precise hand. Bound in red velvet.

Collation: 2 fly-leaves, 1¹⁰-2¹⁰, 3 (6 left), 1 fly-leaf.

Contents:

f. 1. Incipiunt capitula commissionis domini dominici diedo procuratoris ecclesie sancti marci apostoli et euangeliste.

f. 4. Blank.

f. 5. Nos x̄poforus mauro dei gratia dux uenetiarum z̄c Committimus tibi nobili uiro dominico diedo procuratori ecclesie nostre sancti marci. Below,—Sacramētuz.

This oath is followed by the statutes of the office, which the procurator swore to obey. There are forty-nine in the index, which it was evidently expected would be extended on the following blank leaf. There are fifty-three of the statutes themselves, with a blank leaf for additions.

The heading of the index and of each of the statutes in the text is in red. The initials in the index are alternately red with simple pen decorations in violet, and blue with decorations in red. The initials of the statutes alternate in the same way, but the delicate and elaborate pen flourishes extend the length of the page. There are only seven pages without such ornament.

The chief decoration is on the first page of the commission (f. 5). This has a very beautiful border of vines and flowers in blue, crimson, green, and gold; at the bottom, in the centre, two cherubs with crimson wings, standing on blue clouds, support a green wreath enclosing, against a black ground covered with very fine white flourishes, a shield with the Diedo coat of arms. The initial N at the top of the page is crimson covered with delicate white flourishes, and set on a square of gold; within the N on a black ground covered with white flourishes is a figure of foliated scrolls in green, blue, and crimson, touched up with white. The *Sacramentum* has an exquisite initial I of scroll design in blue, crimson, and gold, set in a rectangle of vine and flower forms like the border.

COMMISSIONE DUCALE

Commission appointing Antonio Georgio Podestà of Oderzo. Vellum, $9\frac{1}{2} \times 6\frac{1}{2}$, ff. 66 + 2; 25 lines to a page; cent. xvi (1536); in Latin, written at Venice in a very clear cursive hand. Original binding of brown leather with gold tooling; in a circle on the front cover, "ANTONII GEORGIO," and similarly on the reverse cover, "M.D.XXXVI."

Collation: 1 fly-leaf (paper), 1¹⁰–6¹⁰, 7⁶, 1 fly-leaf (paper).

Contents:

f. 1. NOS ANDREAS GRITI DEI GRATIA DVX VENETIARVM ET CAETERA.

COMMITTIMVS. Tibi Nob. V. Antonio Georgio, dilecto Cini, et fideli nostro, quod in bona grā uadas et sis Potestas de nostro mandato Opitergij, per menses, xvi, et tantum plus quantum successor tuus illuc uenire distulerit: habendo ad honorem nostram, et bonum statum et conseruationem dictę terre bonam et diligentem curam.

At the bottom of the page, below the border, is the date, 1536.

The rest of the book consists of the statutes to be followed in administering his office. They end on f. 61 (b), and are dated and signed: Datj in nro ducali Palatio, die 1 Septembris Indictione X. M D xxxvj.

Hier' murianus,

Secretarius

On the following three pages are entries in different hands; then six blank pages, and on the last page statements regarding salaries. The regulations are minute: f. 49, De seruis fugitiuis; f. 49 (b), De negocijs publicis non scribat' priuatis; f. 54, De non ducendo filium pro socio nec aliquem de maiori Cons^o, etc.

The initial of each statute is red; otherwise the only decoration is the elaborate first page. A band of gold, edged with yellowish-brown, surrounds the page, and is broken at the top and bottom to include elliptical medallions, between which it frames a central rectangular panel. The upper half of this panel contains the words "Nos . . . Caetera" in gold on an elliptical ground of beautiful red; this ellipse is enclosed in a rectangular

COMMISSIONE DUCALE (CONTINUED)

green band, the space around the ellipse being crimson with silver tracery. The lower half of the panel furnishes a plain background for text, with a simple initial C on a square blue ground. In the medallion at the top of the page is the Lion of St. Mark in gold against a light blue ground (green in the lower left corner); he has a dark halo, violet wings, and holds a red book closed. In the medallion below is a coat of arms on a blue ground (a strip of green across the bottom). The ground of the border in the upper left and lower right corners is green, in the other corners blue; where the colours meet on the sides, there is a vertical medallion of violet; in each of these compartments there is a handsome design of leaf and flower forms in gold.

COMMISSIONE DUCALE

Commission appointing Vincenzo Gritti Governor of Udine. Vellum, $9\frac{1}{2} \times 6\frac{3}{4}$, ff. 98 + 2; 23 lines to a page; cent. xvi (1546); in Latin, written at Venice in a clear cursive hand. Original binding of brown leather with gold tooling; in a circle on the front cover, the Lion of St. Mark; at the left and right of the circle, the initials V. G.; in the circle on the reverse cover, a seated figure of Venice with the attributes of Justice.

Collation: 1 fly-leaf (paper), 1¹⁰–10¹⁰ (5 and 6 canc.), 1 fly-leaf (paper). The ff. have been numbered, but as f. 30 was skipped, the numbering is incorrect.

Contents:

f. 1. NOS. FRANCISCVS DONATO DEI GRATIA DVX VENETIARVM
Etc.

f. 1 (b). Committimus tibi nobili viro Vincentio Gritti, dilecto ciui et fideli nostro, quod de nostro mandato uadas ī nostrum locū tenentē, terræ nostræ Vtini ac totius patriæ: etc.

f. 94. Datj In nro ducali Palatio die 27 Iulij Indict. 4^{ta} M. D.
xxxxvi:

H. murianus
Secret.

COMMISSIONE DUCALE (CONTINUED)

It is interesting to compare this signature with the one written ten years earlier in the commission of Antonio Georgio.

The headings and first words of the statutes are in red. The initials of the statutes are supplied in red through f. 10; they are entirely omitted on ff. 11-18 (a), but have been put in in red by a later hand in the rest of the book.

The first page is elaborately painted. The few words of text are in gold on an elliptical crimson ground in a yellow cartouche set in a rectangle the corners of which are filled in with purple. On this rectangle stands the Lion of St. Mark in gold, against a blue sky; above, surrounded by clouds, is a half-length figure of the Madonna and Child; in a medallion at the bottom, two cherubs support a cartouche on which is the Gritti coat of arms; in a medallion at the left, St. Francis receiving the stigmata; in one at the right, a Dominican saint holding a flaming heart (?) and a blue book; the corners of the page are filled with armour and military trophies in gold and black on a black ground.

COMMISSIONE DUCALE

Commission appointing Girolamo Morosini Captain of Brescia. Vellum, $8\frac{1}{2} \times 6$, ff. 118 + 3; 22 lines to a page; cent. XVI (1547); written at Venice in a very fine clear hand. Bound in brown leather, with the original gold-tooled sides; "HIERONYMI MAVROCENO" in a circle on the front cover, and ".M.D.XLVII." in a circle on the reverse cover. On the inside of the cover, Mr. C. E. Norton has written in pencil: *Girolamo Morosini died 1570. v. Cicogna. Inscr. Venez. 6. 594. Francesco Donato born 1468, Doge 1545, died 1553. v. Cicogna. I. 60.*

Collation: 2 fly-leaves (paper), 1¹⁰-10¹⁰, 11⁸, 1 fly-leaf (paper). The ff. are numbered up to 114.

Contents:

f. 1. NOS FRANCISCVS DONATO DEI GRATIA DVX VENETIARꝝ &c.

f. 1 (b). COMMITTIMVS tibi Nobili Viro Hieronymo Mauroceno

COMMISSIONE DUCALE (CONTINUED)

dilecto ciui, et fideli, quod de mandato nostro uadas, et sis ciuitatis nostræ Brixie capitaneus per mēses xvi., etc.

The text is in Latin as far as f. 91 (b); the remainder is in Italian except the last statute, f. 118 (b), "De modo summendi denuncias contra blasphematores," and the usual oath and date on f. 119: Jurasti honorem, & proficuum dominij nostri eundo, stando, et redeundo:

Datj In nro ducali Palatio die xvij Julij. Indict. v. M. D. xxxxvij

H. Murianus,

Secret.

The headings and initials of the statutes are in red. The first page is elaborately painted by a skilful artist. It is framed by a narrow band of crimson edged with gold; in the upper half is a large medallion with a portrait of Morosini at the right; he has a short brown beard and wears a purple gown edged with white fur fastened up to his throat; his hands are clasped in adoration; above, in the centre, the Trinity; a little lower, at the left, the Madonna and Child; below, a landscape representing a walled town by the sea with green fields in the foreground and blue hills in the distance. Below this medallion is a small yellow cartouche with the few words of text in gold on a crimson ground; in a small space between the medallion and the cartouche, the Lion of St. Mark in gold on a crimson ground. Below the cartouche is another medallion, in which on a cartouche suspended by a ribbon against a landscape background are emblazoned the Morosini arms. The rest of the page has a black ground on which are graceful foliated scrolls in gold with flowers in blue and violet, a laurel branch in gold at the left of the cartouche containing the text, a palm branch at the right. At the extreme left, below the large medallion, are the words "ANNO ÆTATIS," and at the right, "xxxv."

COMMISSIONE DUCALE

Commission appointing Antonio Bragadini (?) Podestà of Noale. Vellum, 9 x 6½, ff. 180 + 2; 23 lines to a page; cent. xvi (1578); in Italian, written at Venice in a very clear cursive hand. Original red morocco binding, with gold tooling;

COMMISSIONE DUCALE (CONTINUED)

in an oval on the front cover the Lion of St. Mark is cut and gilded; similarly, on the reverse cover, the Bragadini arms are cut and emblazoned. On the inside of the cover, Mr. C. E. Norton has written in pencil: *Probably Anton Bragadin, son of Marcantonio, the hero and martyr of Famagosta in 1571 (cf. c. 160 b). The shield on the cover is that of the Bragadini.*

Collation: 1 fly-leaf (paper), 1¹⁰–18¹⁰, 1 fly-leaf (paper). The ff. are numbered through 167.

Contents:

f. 1 (b). NOS NICOLAVS DE PONTE DEI GRATIA DVX VENETIARŪ,
ETC. COMMITTEMO

a te Nobil huomo _____, diletto Cittadin,
et fidel nostro, che in buona gratia uadi et sij Podesta di nostro
commandamēto di Noal per mesi xvi . . .

The name which was written in has been erased here and also on f. 168. The usual date with the signature of the Secretary, which should follow the oath (f. 167 b) is lacking, suggesting that after the Commission had been written and illuminated, something prevented its delivery.

f. 171. Repertorivm.

Decorations:

On f. 1 (b) the words "Nos . . . Committemo" are in gold. The headings and initials of the statutes are in red or violet.

The chief decoration is on the first page, which is entirely filled by a picture in a heavy ornate oval gold frame. The small spaces at the corners and an escutcheon at the bottom are filled in with purple. The picture represents St. Mark, in a yellow tunic and violet mantle, presenting the new official to the Madonna and Child. The handsome but swarthy official wears a crimson gown lined with brown fur, and is apparently kneeling in adoration. The head of the Lion is squeezed in between him and the Virgin, who is seated at the left, her right hand clasped to her breast, her left hand supporting the Child, who leans forward in an attitude of benediction. The Madonna wears a crimson gown and a blue mantle which covers her head. The Child

COMMISSIONE DUCALE (CONTINUED)

stands on a white cushion on a pedestal of green and white marble; in His left hand He holds a small gold cross. A green curtain is draped behind the Virgin, partly concealing a column on a high base; above, in the centre, the symbol of the Holy Ghost in irradiated clouds; a landscape in the background.

CAPITOLARE DEL CONSIGLIERE MARC' ANTONIO LOREDAN

Vellum, $9\frac{1}{2} \times 6\frac{1}{2}$, ff. 47 + 1; 19 lines to a page; cent. xvii (1607); written in a commonplace cursive hand. Original crimson velvet binding. The Loredan arms are stamped on the bottom of f. 1. On the fly-leaf Mr. C. E. Norton has written in pencil: *Doge Leonardo Donato 1606-1612. These Capitolari of the Counsellors of the Doge are of great rarity, which is to be accounted for probably by their being returned to the Ducal Chancery by the Counsellor at the close of his term of service.* (See Cheney, "Remarks on the Illuminated Official Manuscripts of the Venetian Republic," p. 50.)

Collation: 1 fly-leaf (paper), 1¹⁰-5¹⁰ (8, 9, 10, wanting). The ff. are numbered except the last, which should be 47; this number has been put on f. 46, and number 46 is omitted. Several quires have been torn out at the back, presumably the "promissione" of the Doge; something is also missing at the front, but probably only an illuminated leaf. The Capitolare is intact. It begins:

Givro Io Marc' Anto. Loredan Consegliero di venetia del sestier de sta^s * alli santi euangeli di Dio, che per fino che sarò conselier consiglierò . . .

The first statute is as follows :

Di hauer à casa il capitolar.

Ancora son obligato hauer à casa un capitolar in scriptis, et leggerlo tutto, ouero farmelo legger almeno una fiata al mese, et similmente la promissione del ser^{mo} Principe, et quella leg-

CAPITOLARE, ETC. (CONTINUED)

ger, ouero farmi legger almeno una fiata ogni do' mesi et quando sarà aggiunto ad esso capitolar qualche cosa debbo sopra esso capitolar quanto più presto potrò farlo sopra esso capitolar scriver con buona fede, et otto giorni auanti il finir della mia conseglieria son tenuto restituir esso capitolar, et promissione.

The *Capitolare* is dated and signed at the end :

M: DC vij
Flaminio Barbaro
Nodaro Ducal.

There are no decorations except that the first words on f. 1, including the initial of "Consegliero," are in gold.

CAPITOLARE DI FRANCESCO CONTARINI, PROCURATORE DI SAN MARCO

Vellum, 11 × 7 $\frac{1}{2}$, ff. 161 + 6; 20 lines to a page; cent. xvii (1615); partly in Latin, partly in Italian, written in a fine cursive hand. Original crimson velvet binding, the clasps missing. On the first fly-leaf Mr. Norton has written in pencil: "*The Capitolari of the Procurators are not common & some have great beauty in the illumination.*" *Cheney, Remarks on illum. Venetian Mss.*, p. 61.

Collation: 3 fly-leaves (paper), 1²(+1), 2¹⁰-16¹⁰, 17⁸, 3 fly-leaves (paper). *Beginning with the text of the statutes, f. 24, the book is paged from 1 to 276; the last 10 ff. are not numbered.*

Contents:

f. 3 (b). Nel nome del Sig^r Dio; Incomincia la Tauola della Comission del Clar^{mo} Signor Franc^o Contarini Cau^r fù del Clar^{mo} Sig^r Bertuci eletto Proc^r adi xi Decembre 1615. sotto il Principato del Ser^{mo} D. D. Giouāni Bembo . . .

The list of statutes begins on the following page and fills 26 pages; it is followed by 13 blank pages.

f. 23 (b). IVRAMENTVM Clarissimorum Dominorum Procuratorum Sancti Marci de' citra Canali'.

CAPITOLARE, ETC. (CONTINUED)

The statutes begin on the next page, numbered 1; originally they filled 276 pages; there are five pages and two lines of additions, followed by seven blank leaves.

Decorations:

f. 2 (b). Full-page picture, St. Francis presenting the new official to the Madonna and Child. The Procurator, gray and bearded, kneels in adoration at the right; he wears a scarlet gown edged with ermine, and a band of scarlet and gold brocade hangs over his left arm; the Madonna, seated on a throne, wears a crimson gown, blue mantle, and white veil; the Child is seated on a green cushion on her lap, His right hand raised in benediction.

The group is arranged on a marble-paved terrace, with a balustrade; landscape background. The picture is enclosed in a massive rococo frame of gold, crimson, and blue, with the Lion of St. Mark above, and the Contarini arms in a cartouche below; the spaces around the frame are filled in with purple, marked off into small panels by lines of gold.

f. 3 (b). Elaborate gold frame around the text, which is in gold; at the top of the frame, a cherub's head with blue wings; tasselled blue festoons hang from the top and bottom of the frame.

f. 4. A similar, but simpler gold frame, broken at the bottom. The initial G, in gold on a square blue ground, filled with an arabesque in gold; the rest of this first item of the index is in gold.

f. 23 (b), p. 1. Similar gold frames, with masks in the centre of the top and bottom; on p. 1, there are also masks on the sides. The headings of the statutes are in red, and the initials in gold.

CAPITOLARE DEL CONSIGLIERE PIETRO BENEDETTO

Vellum, $9 \times 6\frac{1}{4}$, ff. 59 + 4; 20 lines to a page; cent. xvii (1622); written in an ordinary cursive hand. Binding: Purple velvet with silk tapes. On the inside of the cover, the autograph of C. E. Norton, and a note written by him.

Collation: 2 fly-leaves (paper), 1¹⁰–6¹⁰ (10 wanting), 2 fly-leaves (paper). The ff. are numbered through 50.

CAPITOLARE, ETC. (CONTINUED)

Contents :

The *Capitolare* begins on f. 1 (b) with the usual oath : GIVRO IO PIETRO BENEDETTO Consiglier di Venetia del sestier di Canaregio . . . The statutes fill 48 ff. and part of the 49th, and are dated and signed at the end as follows : Datj in N'ro Ducali Palatio Die ultima Decembris, Ind^{ne} vj. M. DC. xxij.

Giulio Corona

Node. Ducale.

The *Rubrica* begins on f. 51 and fills 8 pages ; the last five ff. are blank.

Decorations :

f. 1. Full-page illumination enclosed by a rectangular gold band. In the centre is a large medallion framed by gold scrolls and divided just above the middle by a gold band ; in the upper portion is the Lion of St. Mark in gold with crimson and green wings, against a landscape background, symbolic of Venice. In the lower portion, against a pale yellow ground is a cartouche of crimson, blue, and gold, with the Benedetto arms ; a red ribbon, ending in tassels, encircles a laurel branch at the left, and a palm branch at the right. From the eight points in the frame of the medallion spring foliated scrolls in green, blue, crimson, and very dark red ; in the upper corners are small peacocks, in the lower corners, cocks ; arranged around the medallion are two birds, two bees, two lady-birds, and two butterflies.

On the verso of this folio, the words "Givro Io Pietro Benedetto C" are in gold, the G decorated with gold flourishes.

COMMISSIONE DUCALE

Commission appointing Giovanni Barbaro Podestà of Chioggia. Vellum, $9 \times 6\frac{1}{2}$, ff. 121 + 2 ; 17 lines to a page ; cent. xviii (1768) ; written in a rapid cursive hand. Binding : Purple velvet, with silk tapes.

Collation: 1 fly-leaf (paper), 1¹⁰ (10 canc.), 2⁸, 3⁶, 4⁶, 5⁸, 6⁸, 7⁸, 8⁶, 9⁸, 10⁸, 11⁶, 12⁸–16⁸, 1 fly-leaf (paper).

f. 2. ALOYSIUS MOCENICO DEI GRATIA DUX VENETIARUM E T C. Commettiamo a Te Nobil Huomo Zuanne Barbaro fù de M :

COMMISSIONE DUCALE (CONTINUED)

Almorò Proc^{re} Diletto Cittadino e fedel nostro che in nome del Signor Nostro Giesù Christo vadi, e sij de Nostro mandato Podestà a Chioza . . .

The statutes begin on f. 3 and end on f. 118, dated and signed as follows: Data in N^{ro} Ducali Palatio Die 9 Giunij Indictione p^{ma} MDCCLXVIII.

Fran^{co} Vincenti Fosca^{ri}
Seg^{rio} alle Voci.

The last three ff. are blank.

On the verso of f. 1 is a full-page picture as a frontispiece. The patron saint of the new official presents him to the Madonna and Child; the saint stands at the left looking up at the Madonna and indicating his protégé with his right hand; he wears the alb and a yellow chasuble, and a cross leans against his right shoulder; Barbaro kneels at the right, a young man in a scarlet gown and long white curled peruke; between them, the head and one paw of the Lion of St. Mark, holding an escutcheon with the Barbaro arms; above, against a pale yellow background, is the Madonna in a crimson gown, blue mantle, and white veil, seated on a cloud and supporting with both hands the Child, who stands on the cloud.

On f. 2, the words "Aloysius . . . E T C." and "Zuanne . . . Proc^{re}?" are in gold.

COMMISSIONE DUCALE

Commission appointing Giovanni Bolani Podestà of Chioggia. Vellum, 8 $\frac{1}{2}$ × 6 $\frac{1}{2}$, ff. 159 + 4; 19 lines to a page; cent. XVIII (1718); written in a rapid cursive hand. Original binding, embossed silver sides, crimson and gold brocade back, with the Doge's seal in a silver case attached by a crimson and yellow cord and tassel; on the front cover, Venice enthroned beneath a canopy, at her feet, the Bolani arms, at the right, the Lion of St. Mark with the open book; on the reverse cover, the Lion rampant guardant, standing on a mili-

COMMISSIONE DUCALE (CONTINUED)

tary trophy and holding palm-branches. The clasps are modern.

Collation: 2 fly-leaves (paper), 1¹⁰ (+ 1), 2¹⁰–15¹⁰, 16⁸, 2 fly-leaves (paper).

f. 2. IOANNES CORNELIO DEI GR^{ATIA} DVX VENETIA^{ARUM} ETC. Commettemo à Tè, Nobil Homo IOANNE BOLANI FV DE FRAN: Diletto Cittadin, e fedel nostro che in nome del Signor Nostro Giesù Christo uadi e sij de nostro mandato Podestà à Chioza.

The statutes begin on f. 3 and end on f. 155, dated and signed as follows: Datj in Nostro Ducali Palatio Die secunda Mensis Septembris, Indictione Duodecima M. D. C.C. xv. iii.

Marin Acerbi

Seg^{rio} alle Voci.

The last 4 ff. are blank.

On the verso of f. 1 is a full-page picture as a frontispiece. The new official is presented by his patron saint to the Madonna and Child. St. John stands at the right, wearing a vermilion tunic and green mantle, and holding a chalice; in front of him kneels Bolani, in a crimson gown and long white curled peruke; the Madonna is seated on a throne at the left; she wears a crimson dress, blue mantle, and white veil; the Child is seated on her lap; at her feet, the head and shoulders of the Lion of St. Mark, holding an escutcheon on which are emblazoned the Bolani arms. In the background, a column and a purple hanging.

The words "Ioannes Cornelio . . . Etc." and "Ioanne Bolani fv de Fran:" are in gold.

DEGREE OF DOCTOR OF LAWS

Degree conferred on Carlo Vicentini by the University of Padua. Vellum, 9½ × 6½, ff. 4 + 4; 37 lines to a page; cent. xvii (1690); written in a small Roman hand. Old morocco binding with elaborate gold tooling, and seal of Cardinal Barbarigo in a tin case, attached by a silk cord.

Collation: 2 fly-leaves (paper), 1⁴, 2 fly-leaves (paper).

DEGREE, ETC. (CONTINUED)

The Degree is dated near the end, Año Xpi MDCXC. Ind. XIII die Iovis XII, Octobris. It is written in black and gold.

Decorations:

f. 1 (b). In the centre, Pallas, with a portrait of Vicentini on her shield, the owl on a branch nearby; in a cartouche above, St. Anthony of Padua; below, two peacocks; the rest of the page is filled with scrolls in blue and gold, with a large rose and another flower at the right, and two flowers at the left.

f. 2. Similar decoration and arrangement, but the central picture is replaced by the beginning of the text; in the cartouche above, the Virgin; instead of the large flowers, there are at the right a pomegranate and strawberries, and at the left, pears and filberts.

f. 2 (b), 3, 3 (b). These three pages are decorated alike, with a border of blue and gold scrolls around each page; in the middle of each side border is an insect, a bee, spider, etc.

f. 4. The Vicentini arms; below, laurel and palm branches tied with red ribbon; in the upper right corner, a fly; in the lower corners, at the right, a lady-bird, at the left, an ant.

PRIVILEGIUM AROMATARIORUM

Diploma of Donato Dardi. Vellum, $9 \times 6\frac{1}{2}$, ff. $6 + 2$; 23 lines to a page; cent. XVIII (1745); in a clear Roman hand. Original binding, brown morocco with gold and blind tooling, the seal in a leather-covered tin box, attached by a silk cord.

Collation: 1 fly-leaf (paper), r^6 , 1 fly-leaf (paper).

Contents:

f. 1. Title: Privilegium Aromatariorum.

f. 3. In Christi Salvatoris Nostri, Beatissimæq. Virginis Matris Mariæ Nomine, Amen.

Uniuersis, et Singulis has Nostras uisuris, et lecturis Nos Justitarij Veteres pro Serma Veneta Republica, significamus, et haru serie fidem facimus, Qualiter die infrascripta datarum presentium Conuocatum fuit Magistratus edicto Aromatariorum huius Inclytę Ciuitatis Collegium, sicut moris est, requirente Domini Donat^o Dardi fuit Appolonij, Piranensi quo de eius Sufficientia, et Doctrina in Arte Aromataria periculum fieret . . .

PRIVILEGIUM AROMATARIORUM (CONTINUED)

At the end, Actum, et Dactum [*sic*] Venetiis in Magistratu Nostro Die 18 Mensis Junij Anno 1745, followed by the signatures of the examiners, Zñe Dolfin, Marin Bembo, Almorò Tiepolo, and below, Gio. Notta . . . dello Nod?

f. 5. After a repetition of the invocation on *f. 3*:

Die XI Mensis Junij 1745. Congregato Honorando Collegio D: D: Pharmacopolorum huius Ciuitatis in consueto Loco nostro Reductionis, ad Examinandum et Approbandum Dominum Donat^m Dardi fuit Appolonij, Piranensem, et interfuerunt D: Julius Nuccio ad duos Angelos, Prior, D: Philippus Ongarato ad Citrū Imperiale, D: Joseph Gierardi ad duos Montes, Consiliarij, D: Joseph Vicentini ad duos Delphynos Aureos, D: Franciscus Repiglia ad S. Blasii, Syndici, D: Jacobus Fantuzzi ad S: Laurentium Justinianum, D: Joseph Guadagnini ad Ducem, D: Laurentius Gorgazini ad Veterem, Adiuncti . . . At the end, the signatures of these examiners, and below, that of Antonius Scarmolini Pharmacopola ad signum Sancti Hieronimi, Cancellarius.

Decorations:

The Diploma is elaborately decorated; the text is written in black and gold, and each page is surrounded by a narrow gold band. The title on *f. 1* is enclosed in a simple oval of crimson edged with silver; this is surrounded by a frame of blue and gold scrolls from which is draped a crimson festoon; scrolls in blue and gold and crimson fill the remaining space.

On the verso of *f. 1*, enclosed in a simple geometric frame, Christ with the orb, blessing; He is seated on clouds against a yellow background and wears a crimson tunic and blue mantle; around the frame are arabesques in many colours, vases of flowers, and at the bottom, two griffins. The opposite page is similarly decorated, but with a figure representing Venice in the centre.

The verso of *f. 2* is divided horizontally by a gold band; in the lower section, which is almost square, are four crimson and gold cartouches tied by a blue ribbon; on these cartouches are the arms of the examiners, Dolfin, Bembo, Tiepolo, and the Dolce arms; in the rectangular upper section is the Lion of St. Mark against the usual symbolic landscape.

On the verso of *f. 4* are eight similar cartouches tied by a blue ribbon, and containing the emblems of the examiners in pharmacy.

On the verso of *f. 6*, the Dardi arms.

PRIVILEGIUM IN ARTE AROMATARIA

Diploma of Giuseppe Cavalcaselle. Vellum, $8\frac{1}{4} \times 5\frac{1}{8}$, ff. 6 + 4; 28 lines to a page; cent. XVIII (1757); in a clear Roman hand. Plain half-morocco binding. Autograph of C. E. Norton on the first fly-leaf.

Collation: 2 fly-leaves (paper), r⁶, 2 fly-leaves (paper).

Contents:

f. 1. Title: Privilegium in Arte Aromataria.

f. 3. In Christi Salvatoris Nostri, Beatissimæque Virginis Mariæ Mariæ Nomine, Amen.

Universis, et Singulis hasce Nostras visuris, et lecturis Nos Justitiarij Veteres pro Serma Venetiariū Republica significamus, et harū serie fidem facimus, qualiter Die infrascripta datarū præsentium convocatus fuit Magistratus edicto Aromatariorum huius inclytę Civitatis Collegii, sicuti moris est, requirente D^o Joseph quondam Dⁱ Sylvestri Cavalcaselle Leniacense, quo de Eius Sufficientia, et Doctrina in eadem Arte Aromataria periculum fieret . . . At the end, Actum; & Datum Venetiis in Mag^{tu} Nostro die iv Mensis Januarij Anno Redemptionis Nostrę MDCCLVII. M. V., followed by the signatures of the examiners, Maffio Badoer, Marin Doria, Lio Bembo, and below, Fran^{co} Menegatti Nod^o

f. 5. After a repetition of the invocation on f. 3:

Congregato Honorando Collegio D: D: Pharmacopolorum huius Civitatis in consueto Loco Nostrę Reductionis ad Examinandum, et Approbandum Dⁿⁱ Joseph q^{ui} Dⁱ Sylvestri Cavalcaselle Leniacensem, et interfuerunt Domini Franciscus Grapiglia ad S: Blasium Prior, Marcus Antonius Zoppelli ad S: Franciscum, Dominicus Vincenti ad S: Bernardum, Consiliarij, Franciscus Cavalcaselle ad S: Margaritam, Joānes Jacobus Zanichelli ad Erculem, Syndici, Laurenrentius [*sic*] Gorgazini ad Vetulam, Franciscus Monti ad Cervam Auream, Joānes Bap^{ta} Bon-tempo ad Rosam aureā, Adjuncti . . . At the end, the signatures of these examiners, and below, one which looks like Jo Pietro Rossi, scontro.

Decorations:

Aside from certain differences in the colours, the decoration is exactly like that of the earlier *Privilegium* of Donato Dardi.

PRIVILEGIUM, ETC. (CONTINUED)

The four escutcheons on the verso of f. 2 bear the arms of Malipieri, Lazari, Soranzo (?), and Bembo; the emblems of the examiners in pharmacy appear on the verso of f. 4, and the Cavalcaselle arms on the verso of f. 6.

CRONICA DE VENEXIA

Paper, $11\frac{1}{4} \times 8\frac{1}{2}$, ff. 159 + 5; generally 29 lines to a page; cent xv; written at Venice in a cursive hand. Binding: red velvet. On the inside of the cover is the autograph of C. E. Norton.

Collation: 3 fly-leaves, 1¹², 2¹², 3¹⁸, 4¹², 5¹², 6¹⁴, 7¹⁴, 8¹⁶, 9¹⁴, 10¹⁴, 11⁸, 12¹⁴ (14 *canc.*), 2 fly-leaves. *The collation of the last two quires is difficult and may be incorrect.*

Contents:

f. 1. Qua se tracta come attila flagelum dei vene in Italia.

f. 4. Qua se trata de li Re e Inparadori e de li lor fate e morti.

f. 14. Qua se tracta de tuti li offitij e dignita de la Inclita Cita de Venexia.

f. 25. In nome de dio: e del figliol: e del spirito sancto: e de tuti li sancti: e sancte de dio. Amen.

Questa e la chronica de tuta la prouintia De Venexia.

f. 142 (b). Come domino Augustin Barbarigo fu fato Doxe del 1486.

Del Anno Mcccc lxxxvj. adi xxx de Agosto. Agustin Barbarigo fratello e successor del predito fu creato Doxe e vivete Anni—— (Augustino Barbarigo died in 1501, but apparently the author of this chronicle was already dead.)

The last entry is at the bottom of this same page: "Come del 1490. se veniva da Margera a venexia cum bestie suxo la giaza."

ff. 143-145. These pages contain copies of documents relating to the sale to Venice of the Island of Candia and of Salonica by the "Marchexe de Monferato" in 1204, and of the Island of Tenedos by John Paleologus.

f. 145 (b). List of noble families of Venice.

CRONICA DE VENEXIA (CONTINUED)

f. 146. Queste sono tute le chasade de la zentili homini de la cita de Venexia.

There follow twenty-seven pages containing in double columns a list of the noble families of Venice, giving a brief account of their achievements, with their arms emblazoned.

Decorations:

f. 1 is decorated with a border between gold bands down both sides and across the bottom; the outer band extends across the top. The border is a gay design of foliated scrolls and leaf and flower forms in green, red, crimson, blue, and gold; at the bottom, in the centre is a green wreath surrounding a blank shield on a blue ground. The initial is crimson on a square of gold; its centre is filled with a design in blue, green, and red.

ff. 4, 14, 25. These pages are similarly decorated, except that the border extends also across the top; on *ff. 14* and *25*, the background for the blank shield is pink; on *f. 14*, the heading is written on a ribbon in the border.

f. 146. Illuminated initial with foliated scroll decoration.

RELATIONE DELLA CITTÀ E REP^{ca} DI VENETIA

Paper, $11\frac{1}{2} \times 8$, *ff.* 78; 20 lines to a page; cent. xvii; written at Venice in a cursive hand. Binding: crimson velvet.

Collation: $r^{10}-8^{10}$ (9 and 10 *canc.*).

Contents:

The text begins on *f. 1*: Relatione della città e Rep^{ca} di Venetia. Nella quale sono descritti li principij di sua edificatione, avanzamenti acquisti, e perdite fatte, gouerno, riti, costumi, dominio, forze, erario, adherenze con Pñpi, e differenze con gl' Elettori, per causa di precedenza.

On *f. 42* reference is made to Pesaro, who was Doge, 1658-1659.

At the end are lists of officials with their salaries, a detailed statement of the city's income from various sources and its expenditures; for example: "Si numerano in capella ducale di S. Marco

RELATIONE, ETC. (CONTINUED)

38 musici e 12 strom^{ti} ciascun de quali ha di sal^o annuale 50-60-70- e 180 d^{ti}, e pochi quei che ne hanno 100, il maestro di capella 400, et il p^{mo} organista 200, non li mancano però occ^{ti} di utilitarsi e prouecchiarsi in altre maniere pche la città è delitiosa sì che tutta la spesa di d^a cappella non eccede D 5000."

There are no decorations.

INFELICE FINE DE NOBILI VENETI

Paper, 7 $\frac{1}{2}$ × 5 $\frac{1}{4}$, ff. 30 + 2; 21 lines to a page; cent. xvii. Plain half-leather binding.

Collation: 1 fly-leaf, 1¹², 2¹², 3⁶, 1 fly-leaf.

Contents:

f. 1. Infelice fine de Nobili Veneti.

A list of executions, assassinations, and fatal accidents, from June, 1580, to February, 1646. There are three additional entries in another hand, one dated 1647, the others 1655.

f. 17. Notta di tutti quelli che morirono dalla Peste li anni 1630 et 1631.

At the end: Questi sono 204. quali morirono durante la Peste, però non tutti di Peste.

f. 24. Aggiunta tratta dalli Libri della Sanità.

A list of twelve nobles decapitated "fra le colonne per ordine dell' eccelso Consig. di dieci," March, 1547-May, 1601.

f. 25. Copy of a letter to Pope Innocent VI from the Doge Giovanni Delfino, April 19, 1357, justifying penalties inflicted on various persons who, by false witness, etc., attempted to shield Nicoletto, natural son of Nicolò Morosini, Bishop of Castello, and Margarita Gallina, from punishment for killing a man in the Episcopal garden.

f. 29. Religiosi Banditi, e Giustiziati.

This list and the letter to Pope Innocent VI are in a third hand. There are four additions to this list in the same hand as the additions to the first list in the book.

There are no decorations.

LIBRO DE NOBILI

Paper, $5\frac{1}{2} \times 4$, ff. 232 + 6; cent. xvii; written at Venice in a small hand, not easily read. Binding: brown calf with cover-title: "ITALIAN ARMS." Book-plate of Charles Eliot Norton.

Collation: 3 fly-leaves, 1⁸(+ 1), 2⁸-5⁸ (7 canc.), 6⁸-16⁸ (4 and 5 canc.), 17⁸-28⁸, 29⁶, 30⁴, 3 fly-leaves.

In the foliation, which begins with 1 on f. 13, nos. 30, 115, 116, 222, and 223 are omitted.

Contents:

f. 1. Title: Libro de Nobili con li nomi, che sono nati sino 1659. Tutti li sponsalitij, et d- Casata in Casata la sua arma, che in tutte sono n^o 221.

f. 3. Index.

f. 13 (numbered 1). Alphabetical list of families, with their arms emblazoned.

PRATTICA DELLE CORTI DEL PALAZZO DI VENETIA

Paper, $6 \times 4\frac{1}{2}$; ff. 160 + 4; 19 lines to a page; cent. xvii; written at Venice in a small cursive hand. Original parchment binding. Book-plate of the Earl of Guildford. On the second fly-leaf, *E. C. London Aug. 1883; below, in Mr. Norton's writing, E. C. = Edward Cheney, then John Ruskin's. Now, 1900, C. E. Norton's; below, Mine, now, 1903, Isabella Stewart Gardner.*

Collation: The book is so tightly bound that it does not admit of collation. The first 145 ff. are numbered consecutively; ff. 67-68, 73-74, 147-148, 153-154, 155-156 have never been cut.

Contents:

f. 1. Title: Pratica delle Corti del Palazzo di Venetia.

f. 2. Petitione.

PRATTICA, ETC. (CONTINUED)

- f. 27.* Indice della Pratt: del Petit:
- f. 30.* Essaminador.
- f. 50.* Indice della Pratt: del Essaminador.
- f. 52.* *Blank.*
- f. 53.* Forestier.
- f. 66.* Indice della Pratt: del Forestier.
- f. 68.* *Blank (uncut).*
- f. 69.* Mobile.
- f. 73.* Indice della Pratica del Mobile.
- f. 74.* *Blank (uncut).*
- f. 75.* Procurator.
- f. 106.* Indice della prattica del Procurator.
- f. 109.* Proprio.
- f. 144.* Indice della prattica del Proprio.
- f. 148.* *Blank (uncut).*
- f. 149.* Indice delli offij et Corti del Palazzo.
- f. 150.* Indice della Pratica delle corti del Palazzo di Venetia.
(This general index only goes through the letter B.)
- ff. 152-160.* *Blank.*

BOOKBINDINGS

BOOKBINDINGS

BAUZONNET

Discours Joyeux des Friponniers et Friponnières. A Rouen, Chez Richard Aubert, [réimpression] Paris, Pinard, 1831. 1 vol.

Full brown straight-grained morocco; on the sides, a band of arabesque design between double fillets, the whole enclosed by double fillets, the band broken at the corners by lines connecting the corners of the inside and outside fillets; in the centre, the "arms" of Audenet; tooled back; inside fillets; uncut edges. $7 \times 4\frac{7}{8}$.

BAUZONNET-TRAUTZ

La Puce de Madame Des-Roches qui est un Recueil de Divers Poèmes . . . composez . . . aux Grans Jours tenus à Poitiers l'An M.D.LXXIX. Paris, 1582. 1 vol.

Violet crushed levant morocco; triple fillet on the sides; tooled back; inside borders; gilt marbled edges. $8\frac{1}{2} \times 5\frac{3}{4}$.

See also TRAUTZ-BAUZONNET.

BEDFORD, FRANCIS

Dante Alighieri. Comento di Christophoro Landino Fiorentino, sopra la Comedia di Danthe Alighieri poeta Fiorentino. Firenze, 1481. 1 vol.

Full brown crushed levant morocco extra; on the sides, a gold fillet with a wide and a narrow blind fillet, succeeded by the same combination of fillets with an arabesque ornament at the exterior cor-

BEDFORD, FRANCIS (CONTINUED)

ners, succeeded again by the same fillets with fleurons at the exterior corners and a small arabesque at the interior corners; in each panel of the back, a double fillet with an arabesque ornament in the centre; inside fillets; gilt edges. $16\frac{1}{4} \times 11$.

BOZERIAN JEUNE

Martialis. Venetiis. In Aedibus Aldi, 1501. 1 vol.

Full blue straight-grained morocco; on the sides, a chain of circular links between double fillets which cross forming squares at the corners; in each square is a quatrefoil; the back entirely covered with tooling; inside meander border; gilt edges. $6\frac{1}{4} \times 3\frac{1}{4}$.

BRIGHTWELL

Æsop. The Fables of Æsop, and others, with designs on wood, by Thomas Bewick. The second edition. Newcastle, Printed by E. Walker, for T. Bewick and Son, 1823. 1 vol.

Contemporary binding, full blue calf; on the sides, a wide border is marked off by double fillets which cross forming squares at the corners; in each square is a lyre; in the border a fleuron and a lace motif alternate; within the central panel is a blind tooled border. $8\frac{1}{2} \times 5\frac{1}{2}$.

BYZANTINE

Enamelled copper plaque from a book cover, representing the Crucifixion; the figure of the Christ, the heads of the Virgin, St. John, and two angels are in relief. $9 \times 4\frac{1}{2}$.

CAPÉ

Le Giroffier aux Dames. Imprime a paris par Michel lenoir.
[n.d.] 1 vol.

Red crushed levant morocco; on the sides, a renaissance medallion with azured ground; inside, simple scroll border between double fillets; gilt edges. $7\frac{1}{8} \times 5\frac{1}{4}$.

CHAMBOLLE-DURU

D'Urfé, Honoré. Le Sireine. Jouxte la coppie imprimmee A Paris, Chez Iean Micard, 1618. 1 vol.

Full blue crushed levant morocco; on the sides three fillets and in the centre a dentelle lozenge; tooled back; inside borders; gilt edges. $6 \times 3\frac{3}{4}$.

— [Hamilton, Antoine.] *Mémoires de la Vie du Comte de Grammont; contenant particulièrement l'histoire amoureuse de la cour d'Angleterre, sous le regne de Charles II. A Cologne, Chez Pierre Marteau, 1713.* 1 vol.

Full blue crushed levant morocco extra, Janséniste style; inside borders; gilt edges. $6\frac{1}{2} \times 3\frac{3}{4}$.

— Joinville, Jean de. *La Cronique du treschrestien et victorieux Roy Loys vnziesme du nom. Paris, 1558.* 1 vol.

Full blue crushed levant morocco, with the arms of France on the sides; inside border, a scroll between double fillets; gilt edges. $6\frac{1}{2} \times 5\frac{1}{4}$.

— Marot, Clément. *Les Œuvres de Clement Marot. Paris, 1571.* 1 vol.

Full brown crushed levant morocco extra; on the sides, blind strap succeeded by a similar strap with gold fleurons at the corners, gold arabesque in the

CHAMBOLLE-DURU (CONTINUED)

centre; gold ornament in the centre of each panel of the back; inside arabesque border between triple fillets; gilt edges. $4\frac{1}{2} \times 3\frac{1}{4}$.

See also DURU ET CHAMBOLLE.

CLARKE & BEDFORD

Aristotle. Aristotelis de Arte Rhetorica Lib. tres. Ad Alexandrū de Rhetorica Lib. unus. De Poetica Lib. unus. Venetijs, 1536. 1 vol.

Full brown morocco; on the sides, blind fillets, succeeded by a gold fillet between blind fillets forming a panel with gold leaves at the exterior corners and small roses at the interior corners; a smaller size of the leaf in each panel of the back; inside fillet; gilt edges. 6×4 .

Edward VI's copy, with his autograph.

—*Malvasia, Carlo Cesare. Felsina Pittrice, Vite de Pittori Bolognesi. Bologna, 1678.* 2 vols.

Light brown calf with a double fillet at the edge of the sides; tooled back. $9\frac{1}{2} \times 6\frac{1}{2}$.

The poet Gray's copy, with marginal notes by him.

DE COVERLY, ROGER

[*Foresti, Jacobus Philippus.*] *De plurimis claris sceletisq; Mulieribus. Ferrarie, 1497.* 1 vol.

Full citron crushed levant morocco extra; on the sides, between double fillets, a simple arabesque design with detached rings of two alternating sizes on either side; tooled back; inside, two fillets with leaves at the exterior corners of the inner fillet; gilt edges. $12\frac{3}{4} \times 8\frac{1}{4}$.

DE COVERLY, ROGER (CONTINUED)

—*Leaves from a Missal of Clement VII.* MS.

Full dark blue crushed levant morocco extra, Janséniste style, doublé with purple watered silk; elaborate inside border, consisting of a chain of alternating circular and elongated links, each link inlaid with red morocco tooled in gold; the edges of the silk doublure are tooled with crescents and fillets in gold; gilt edges. $17\frac{3}{4} \times 13\frac{3}{4}$.

DEROME

Lucretius Carus, Titus. Della Natura delle Cose. In Amsterdamo (Paris), 1754. 2 vols.

Crimson morocco, with a wide dentelle border on the sides and a coat of arms in the centre; tooled back; simple inside border; gilt edges. $9 \times 5\frac{1}{2}$.

"*A genuine Derome binding in a beautiful state of preservation.*"

—*L'Office de la Semaine Sainte en Latin et en François. Paris, 1752. 1 vol.*

Dark green (?) morocco; dentelle border on the sides, with the arms of Marie Leczinska in the centre; tooled back; inside borders; gilt edges. $6\frac{1}{2} \times 4$.

Marie Leczinska's copy. "Très riche et charmante reliure, dite à l'oiseau."

DUPRÉ

Peter Martyr. De Rebus Oceanicis et novo orbe. Coloniae, 1574. 1 vol.

Full crimson crushed levant morocco extra; on

DUPRÉ (CONTINUED)

the sides, a double fillet, succeeded by the same; in the panels of the back, a double fillet with a half-leaf in the corners, fleurons at the sides, and the chiffre of Comte Riant in the centre; inside borders; gilt edges. $6\frac{3}{4} \times 4\frac{1}{4}$.

DURU, H.

[Boucher, Jean.] *Apologie pour Iehan Chastel Parisien, exécuté à mort. 1595.* 1 vol.

Full red crushed levant morocco extra; sides plain; fleurs-de-lys on the back; inside borders; gilt edges. Duru, 1861. $6\frac{1}{2} \times 3\frac{1}{2}$.

— *Histoire prodigieuse d'un detestable parricide entrepris en la personne du Roy [Henri IV] par Pierre Barriere, dit la Barre. 1594.* 1 vol.

Full red crushed levant morocco, Janséniste style; inside border; gilt edges. Duru, 1857. $6\frac{1}{2} \times 4$.

— *La Rochefoucauld, François, duc de. Reflexions ou Sentences et Maximes Morales. Paris, 1671.* With his *Nouvelles reflexions. Paris, 1678.* 2 vols. in 1.

Full red crushed levant morocco extra, Janséniste style. Duru, 1847. $6\frac{1}{2} \times 3\frac{1}{2}$.

Firmin-Didot's copy with his ex-libris.

— *Marot, Ian, de Caen. Sur les deux heureux Voyages de Genes & Venise, victorieusement mys à fin, Par le treschrestien Roy Loys Douziesme de ce nom. 1532.* 1 vol.

Full red crushed levant morocco extra, Janséniste style: inside borders; gilt edges. $6\frac{1}{4} \times 4$.

DURU, H. (CONTINUED)

— *Ovidius Naso, Publius. La Metamorphose d'Ovide figuree. Lyon, 1564. 1 vol.*

Full blue crushed levant morocco extra, Janséniste style; inside borders; gilt edges. $6\frac{1}{8} \times 4\frac{5}{8}$.

DURU & CHAMBOLLE

La Duchesse de Medo. Nouvelle Historique & Galante. Paris, 1692. 2 vols.

Full green levant morocco extra, with fleurons at the corners of the sides and a different fleuron in the panels of the back; inside borders; gilt edges. Duru et Chambolle, 1862. $5\frac{1}{8} \times 3\frac{1}{8}$.

See also CHAMBOLLE-DURU.

DU SEUIL, STYLE OF

Le Catechisme de la Penitence. Paris, 1677. 1 vol.

Original binding of crimson morocco; on the sides, three fillets succeeded by the same with large fleurons at the exterior corners; tooled back; narrow inside border; gilt edges. $5\frac{1}{4} \times 3\frac{3}{8}$.

See also THIBARON-ECHAUBARD.

DUTCH

Histoire du Vieux et du Nouveau Testament; Représentée en tailles douces . . . Avec une explication . . . par Mr. Basnage. Amsterdam, 1704. 1 vol.

Original gold-stamped calf binding; on the sides, a narrow border succeeded by a double fillet, with an arabesque at the exterior corners; in the centre, a large design stamped in gold, a sphere supported by two angels, surmounted by Christ with the

DUTCH (CONTINUED)

cross at the left, Moses with the tables of the law at the right, between them a triangle enclosing three flames and surrounded by rays; below, a man lying on stones, his ankles and right arm chained to rocks, an angel holding two keys beckons him upward, a devil threatens him with darts and cords; scrolls at the sides. $16\frac{7}{8} \times 10\frac{1}{2}$.

ENGLISH

Canterbury Ritual. 1474. MS.

Brown calf, monastic style; on the sides, between fillets a band with a repeating design derived from typographical ornament, succeeded by fillets with a leaf at the exterior corners; in the centre, two acorns and two leaves. $7\frac{1}{2} \times 6\frac{1}{8}$.

— *Charles I. Eikon Basilike. [London], 1649. 1 vol.*

Black (?) calf, much worn; on the sides, a double fillet with a fleuron in the corners, and the initials "E L" in the centre, separated by an ornament consisting of two acorns and two fleurons; on the back, which is without bands, a double fillet with two vertical fleurons at top and bottom. $8\frac{1}{4} \times 5\frac{1}{8}$.

ENGLISH: BOUND FOR THE EARL OF BUTE

Swift, Jonathan. Works. London, 1755-1768. 12 vols.

Green calf; on the sides, a triple fillet, and in the centre the arms of John Stuart, 3d Earl of Bute; simple inside border; modern morocco backs. $10\frac{1}{2} \times 8\frac{1}{2}$.

ENGLISH (CONTINUED)

—BOUND FOR CHARLES I

The Holy Bible, containing The Old Testament and The New. London, 1629. 1 vol.

Brown calf; on the sides, a narrow border, arabesques in the corners, the arms of Charles I in the centre surrounded by a semis of small leaves; the back tooled, and much worn; clasps missing. $6\frac{3}{4} \times 4\frac{1}{2}$.

In a brown crushed levant morocco case.

—BOUND FOR CHARLES II

Ristretto del Discorso Fatto sopra la Causa del Monferrato. In Torino, 1618. With Replica per parte del Duca di Savoia alla Riposta fatta per parte del Duca di Mantoua. In Torino, 1614. 2 vols. in 1.

Light brown morocco; on the sides, a double fillet; in the centre, a panel framed by a single with a double fillet, with the king's crowned chiffre between palm leaves at the corners; the same chiffre, but smaller, in the panels of the back; gilt edges. $11\frac{5}{8} \times 8$.

—BOUND FOR EDWARD VI

Form and Manner of Keeping the Parliament of England. MS.

Old red morocco, with a single broad gold fillet on the sides; meander border inside. $9\frac{1}{2} \times 6\frac{1}{2}$.

In a brown crushed levant morocco, chamois-lined case.

—BOUND FOR GEORGE I

A Form of Prayer to be used in all Churches and Chapels . . .

ENGLISH (CONTINUED)

on Friday the Sixteenth Day of December. London, 1720.
1 vol.

Black morocco, elaborately tooled in blind tooling, with the arms of George I in the central panel and his crowned monogram above, below, at the sides, and also in the corners; narrow blind inside border; gilt edges. 9×7 .

—BOUND FOR JAMES I

James I. Opera. Londini, 1619. 1 vol.

Citron morocco; on the sides, a wide border made up of several elements; in the centre, the arms of James I surrounded by a semis of two alternating fleurons; tooled back; gilt edges. $13\frac{1}{2} \times 9$.

One of the finest royal bindings in existence.

— — Bacon, Sir Francis. *The Essaies of Sr Francis Bacon Knight, the Kings Solliciter Generall.* London, 1612. 1 vol.

Vellum; on the sides, a gold fillet, succeeded by a gold fillet forming a panel with fleurons at the exterior corners and the arms of James I in the centre; tooled back; uncut edges. The ribbon ties are gone. $6 \times 4\frac{1}{2}$.

James I's copy, with MS. notes. Probably from the king's travelling library.

EVE, CLOVIS

Gerardo, Pietro. Vita di Ezzellino Terzo da Romano. Venezia, 1560. 1 vol.

Olive morocco; on the sides, a single and a double fillet, a fanfare in each corner surrounding a cher-

EVE, CLOVIS (CONTINUED)

ub's head; the arms of Henri III in the centre, surrounded by a semis of fleurs-de-lys; the back, which is without bands, is semé with fleur-de-lys; gilt edges. $5\frac{3}{4} \times 3\frac{7}{8}$.

Henri III's copy. A matchless example of Eve's skill.

—*Prophetie de Daniel sainte & admirable, interpretee du regne & de la mort du Chef des heretiques qui se pretend Roy de Nauarre, & veut enuahir la Couronne de France. Tholose, 1591. 1 vol.*

Crimson morocco; on the sides, within a narrow border and a double fillet is a design of eight medallions in two columns, each filled with a pointillé figure, the ground around the medallions entirely covered with pointillé half-leaves and dots; tooled back; narrow inside border; gilt edges. $7 \times 4\frac{3}{4}$.

—*I Salmi di David. Tradotti dalla lingua Hebrea nella Italiana. Parigi, 1588. 1 vol.*

Crimson morocco; the sides and back, which is without bands, covered by a design of oval wreaths in each of which is a flower surrounded by tiny stars; on the sides there are five rows of wreaths, four in a row, except that the middle row has only three, the central one being double and containing, on the front cover, the arms of Marguerite de Valois, and on the reverse cover, her motto, "SPES MEA." $4\frac{1}{8} \times 3\frac{1}{8}$.

Marguerite de Valois's copy.

EVE, CLOVIS, STYLE OF

Quintilianus, M. Fabius. Institutionum Oratoriarum libri XII. Lugduni, 1544. With his Declamationes. Lugduni, 1544. 2 vols. in 1.

Brown morocco; on the sides, a very delicate border, the space within which is filled by a semis of fleurs-de-lys; repetition of a simple scroll on the back; gilt edges. $6\frac{7}{8} \times 4\frac{1}{4}$.

Henri IV's copy.

FRENCH

Dibdin, Thomas Frognall. The Bibliographical Decameron. London, 1817. 3 vols.

Straight-grained crimson morocco; on the sides, a fillet and a handsome border of two alternating motifs, succeeded by four narrow straps, the third interlaced with the first and second at the corners, succeeded again by blind fillets and a narrow blind border; tooled backs, inside fillets, gilt edges. $10\frac{1}{16} \times 6\frac{1}{8}$.

— *Hours, Book of. Les presentes heures a l'usage de Rouan au long sans requerir. Paris, [1508]. 1 vol.*

Light olive calf, with blind tooling; on the sides, two bands marked off by triple fillets which cross at the corners, the outer series broken on each side by a reëntrant double fillet; in the outer band, crosses flory alternate with stars, with a geometric figure in the squares at the corners; in the second band, ringlets, the squares at the corners blank; the central panel has a blank label at top and bottom; the rest of the space marked off into squares on the diagonal, each square containing

FRENCH (CONTINUED)

a cross flory or a related geometric figure, but not arranged in regular alternation; gilt edges. $10 \times 6\frac{3}{4}$.

—*Hours, Book of. Les presentes heures a lusaige de Rōme, toutes au long sans reŕrir. Paris, [1514]. 1 vol.*

Original brown calf binding, monastic style; on the sides, a scroll band, double at the sides, the central panel filled with columns of rosettes separated by double fillets; back repaired; gilt edges. $7\frac{5}{8} \times 4\frac{5}{8}$.

This volume belonged to Catherine de Medicis, François II (her son), Marie R. (Queen of Scots), Cardinal de Lorraine (her uncle), and has their autographs.

—*Lemaire de Belges, Jean. Le Promptvaire des Conciles de Leglise Catholique. Lyon, 1533. 1 vol.*

Original black morocco binding; on the sides, a fillet with twisted knots; in the centre, the monogram HD with the figure 8 above, below, and on the sides; tooled back; gilt edges. $5\frac{5}{8} \times 3\frac{3}{4}$.

From the library of Diane de Poitiers (?).

—*Les Pseaumes de David, en Vers François. Genève, 1720. 1 vol.*

Original crimson morocco binding; on the sides, a fillet edged by tiny triangles, succeeded by a rope entwined by a garland made of a five-petalled flower, opposed by minute rings on the outside and flowers inside; open flower with two leaves in each corner; the back, which is without bands, is marked off by triple fillets into panels tooled à petits fers; gilt edges. $6\frac{1}{2} \times 3\frac{1}{2}$.

FRENCH: BOUND FOR THE MARQUIS D'ENTRAGUES

Ovidius Naso, Publius. Les Epistres d'Ovide traduites en vers françois avec des commentaires fort curieux. Bourg en Bresse, 1626. 1 vol. bound in 3 vols.

Old dark green morocco, with the chiffré of the Marquis d'Entragues on the back; inside borders; gilt edges. $7\frac{1}{2} \times 4\frac{3}{4}$.

—BOUND FOR HENRI II

Ovidius Naso, Publius. Amatoria. Lugduni, 1555. 1 vol.

Brown calf; on the sides, a gold fillet; in the centre, a raised and gilded medallion of the king's head with the inscription ".HEN. II . R."; tooled back; gilt edges. $5\frac{1}{2} \times 3$.

—BOUND FOR JAMES II

[*Du Prat.*] *Le Portrait du Mareschal de Gassion. Paris, 1664. 1 vol.*

Original crimson morocco binding entirely covered with semis of fleurs-de-lys stamped in gold; gilt edges; holes for ties. $6\frac{1}{2} \times 3\frac{5}{8}$.

Copy presented to the Duke of York, afterwards James II.

—BOUND FOR LOUIS XIII

Jaubert de Barrault, Jean. Homelies de l'excellence, necessité et diversité des Croix et Afflictions. Paris, 1636. 1 vol.

Citron morocco; the sides and back covered with a semis of alternating fleurs-de-lys and crowned L's, with the royal arms in the centre of the sides; gilt edges. $7\frac{1}{4} \times 4\frac{7}{8}$.

A superb binding, probably by Ruette.

FRENCH (CONTINUED)

—BOUND FOR LOUIS XV

Histoire de l'Ordre du S. Esprit. [After 1740.] 1 vol.

Olive morocco with a rich dentelle border on the sides and the arms of Louis XV in the centre; tooled back; inside border; gilt edges. $7\frac{1}{2} \times 5\frac{1}{2}$.

Louis XV's copy. Probably bound by Derome.

— — *Legendre, Louis. Vie du Cardinal d'Amboise. Rouen, 1724.* 1 vol.

Original brown morocco; on the sides, a border of alternating fleurs-de-lys and acanthus; in the centre, the royal arms, with the insignia of the order of the St. Esprit; fleurs-de-lys in the panels of the back; in one panel, the central fleur-de-lys has been replaced by the Gulston arms. $9\frac{1}{2} \times 7\frac{1}{2}$.

From the collection of Elize Gulston, with her ex-libris.

—BOUND FOR LOUIS XVI

Formule de Cérémonies et Prières pour le Sacre de sa Majesté Louis XVI. Paris, 1775. 1 vol.

Crimson morocco; on the sides, a triple fillet with fleurs-de-lys in the corners and the arms of Louis XVI in the centre; tooled back, with a fleur-de-lys in each panel; narrow inside border; gilt edges. $8\frac{1}{2} \times 5\frac{1}{2}$.

—BOUND FOR LOUIS-JOSEPH, LE DAUPHIN, FILS DE LOUIS XVI

Hesiod. Les Œuvres d'Hésiode, traduction nouvelle, dédiée au Roi. Paris, 1785. 1 vol.

Crimson morocco; on the sides, a triple fillet with the arms of the Dauphin in the centre; tooled

FRENCH (CONTINUED)

back, with a fleuron in the centre of each panel;
simple inside border; gilt edges. $6\frac{1}{2} \times 4\frac{1}{2}$.

—BOUND FOR MADAME DE MAINTENON

Acis et Galatée, Pastorale heroïque en musique. Paris, 1686.
1 vol.

Crimson morocco; on the sides, a single with
a double fillet, fleurs-de-lys in the corners, the
arms of Madame de Maintenon in the centre;
fleurs-de-lys in the panels of the back; gilt edges.
 $9\frac{1}{2} \times 7\frac{1}{2}$.

—BOUND FOR MARIE AMÉLIE DE SAXE, WIFE OF DON
CARLOS, KING OF THE TWO SICILIES

Almanach Royal. Paris, 1754. 1 vol.

Crimson morocco; on the sides, a wide border of
naturalistic forms, palms (?), birds, butterflies, and
flowers, with the arms of Marie Amélie de Saxe
in the centre surrounded by a sunburst; tooled
back; simple inside border; gilt edges. $7\frac{1}{2} \times 5\frac{1}{2}$.

—BOUND FOR MARIE ANTOINETTE

*L'Office de la Semaine Sainte . . . à l'usage de Madame la
Dauphine & de sa Maison. Paris, 1773.* 1 vol.

Old crimson morocco; on the sides, a border of
scrolls, succeeded by a band between double fillets,
the enclosed panel decorated with arabesques with
the coat of arms in the centre; tooled back, with
fleurs-de-lys and dolphins alternating in the cen-
tre of the panels; gilt edges. $8\frac{1}{2} \times 5\frac{1}{2}$.

FRENCH (CONTINUED)

—BOUND FOR CARDINAL MAZARIN

Vitæ Virorum Illustrum. Basileæ, 1563. 1 vol.

Citron morocco; on the sides, an intricate band à petits fers between double fillets, succeeded by a dentelle border and another double fillet; in the middle of the remaining panel, the Cardinal's arms within an oval fillet; the rest of the panel is covered with a semis of the Cardinal's monogram surmounted by his hat, this stamp alternating with a star; tooled back with the monogram and hat in each panel; gilt edges. $12\frac{1}{2} \times 8\frac{1}{2}$.

—BOUND FOR NAPOLEON I

Recueil méthodique des lois, décrets, réglemens, instructions et décisions sur le Cadastre de la France. À Paris, De l'Imprimerie Impériale. 1811. 1 vol.

Full crimson straight-grained morocco; on the sides, a band consisting of intertwined vines between double fillets which cross, forming squares at the corners, in each of which is an eagle; between the outer pair of fillets is a simple border; this band is edged on the inside by a severe design of pointed leaves, and is succeeded by a delicate arabesque; in the centre, the arms of Napoleon; the back, which is without bands, is divided into compartments by fillets and simple ornaments; in these compartments, from top to bottom, are crowned N, the title, crowned eagle, bee, crowned eagle, crowned N; inside borders; gilt edges. $17\frac{1}{2} \times 11\frac{1}{2}$.

FRENCH (CONTINUED)

—BOUND FOR MADAME DE POMPADOUR

Rabelais, François. Les œuvres. [Elzevir], 1663. 2 vols.

Brown calf with the arms of Madame de Pompadour on the sides; the backs, which are without bands, are divided into panels by pairs of fillets; between the fillets a swan, in each panel a fleuron with small laurel branches at the corners. $5 \times 2\frac{7}{8}$.

—BOUND FOR CARDINAL RICHELIEU

Petau, Denis. Rationarium Temporum. Parisiis, 1633. 2 vols. in 1.

Crimson morocco; on the sides, a single and a double fillet, succeeded by the same with fleurons at the exterior corners; in the centre the arms of Cardinal Richelieu in an oval, with his motto, "HIS FVLTA MANEBVNT"; tooled back, with the arms in each panel; gilt edges. $6 \times 3\frac{3}{4}$.

—BOUND FOR JACQUES AUGUSTE DE THOU

[*Van der Burch, Lambert.*] *Sabaudia Respublica et Historia. Lugd. Batav. Ex officina Elzeviriana, 1634. 1 vol.*

Light brown calf; on the sides, a double fillet, and in the centre, De Thou's arms. $4\frac{1}{2} \times 2\frac{3}{4}$.

GERMAN

Dürer, Albrecht. Passio Christi (The Little Passion). [1510.] 1 vol.

Original hogskin binding, monastic style; the sides are stamped with elaborate designs made up of a great variety of motifs. $8\frac{3}{4} \times 6\frac{1}{4}$.

GERMAN (CONTINUED)

— *Ovidius Naso, Publius. Metamorphoseon libri XV. Francoforti ad Moenum, 1567. 1 vol.*

Original hogskin binding, dated 1568; on the front cover, a border of scrolls between fillets; in the label at the top of the central panel, the initials "EAA," and in the label at the bottom, the date "1568"; between the labels the arms of the Kurfürsthum of Saxony; on the reverse cover, a similar design, but the labels have rosettes separated by leaf-forms, and in the central panel is a cathedral above which hovers an angel with a scroll, on which are the words "INSIGNIA VRBIS WITEBER"; below the cathedral are the arms of the Erzmarshall of Saxony and of the kingdom of Saxony, and below them is the inscription, "NIL VALIDÆ IVVERE ARCES AVT ROBORA BELLI SED MERITO PIETAS POPVLIS FORTISSIMA TVRRIS. H. CANTZ."; brass catches, the clasps gone. $7 \times 4\frac{1}{2}$.

— *Valerius Maximus. Factorum Dictorumque memorabilium libri novem. Morguntiae, 1530. 1 vol.*

Original hogskin binding; on the sides a band of half-length female figures, Venus, Casta Lucretia, Jocasta, and one other, succeeded by a triple fillet connected at the corners with a succeeding triple fillet; in the space between these fillets, roses, one at the top and bottom, two on each side; the central panel contains two columns of a repeated conventionalized flower, with roses down the centre between the flowers; original clasps. $6\frac{1}{2} \times 5\frac{1}{2}$.

GERMAN (CONTINUED)

— Folio binding. Thick boards covered with hog-skin, with four brass corners on each side and a brass medallion in the centre; each corner has fleur-de-lys finials and a high octagonal boss; in the field are cut a lion and another animal supporting a cross, the ground filled in with red enamel, much of which has been worn off; the centre medallion is edged with six fleurs-de-lys, has the octagonal boss, the animals and cross repeated once, the ground filled with red enamel; two leather straps at the side, those at the top and bottom missing. $20\frac{1}{2} \times 14\frac{1}{2}$.

HAMMOND

Holbein, Hans. Les Images de la Mort. Lyon, 1562. 1 vol.

Full red crushed levant morocco; on the sides, a blind double fillet, succeeded by the same with gold fleurons at the exterior corners, the same fleuron repeated in the panels of the back; inside borders; gilt edges. $5\frac{3}{4} \times 3\frac{5}{8}$.

From the library of Edward Cheney, with his ex-libris.

HARDY

Plutarch. Epitome, ou Abrege des uies de cinquante et quatre notables, et excellens personnaiges. Paris, 1558. 1 vol.

Dark blue crushed levant morocco extra, Janseniste style; inside borders; gilt edges. $6\frac{1}{2} \times 4\frac{1}{2}$.

HARDY-MENNIL

Ariosto, Lodovico. Comedia intitolata Cassaria. Vinegia, 1525. 1 vol.

Full crimson crushed levant morocco extra; on the sides, a blind double fillet, succeeded by the

HARDY-MENNIL (CONTINUED)

same with a gold fleuron at the exterior corners; a scroll ornament in the centre; a single gold figure in each panel of the back; inside borders; gilt edges. $6\frac{1}{2} \times 4$.

HARDY-MICHEL

Desportes, Philippes. Les Premieres Œuvres. Paris, 1600.
1 vol.

Binding by Hardy, gilding by Marius Michel. Full red crushed levant morocco; on the sides, a narrow border succeeded by a fillet, succeeded by a double fillet and a second narrow border; dentelle corners and in the centre a dentelle lozenge around a small blank oval; tooled back; gilt edges. $6\frac{1}{2} \times 3\frac{1}{2}$.

From the library of E. M. Bancel, with his ex-libris.

— *Ronsard, Pierre. Les Amours. Paris, 1553. Le cinquieme des odes. Paris, 1553. Le Bocage. Paris, 1554. Les Meslanges. Paris, 1555. 4 vols. in 1.*

Binding by Hardy, gilding by Marius Michel. Full red crushed levant morocco extra; on the sides a lozenge-shaped medallion of interlacing straps, combined with laurel branches and fleurons; in each corner a section of the central ornament slightly modified, the whole enclosed by three fillets; in the panels of the back a fine, corresponding design; inside borders; gilt edges. $6\frac{1}{2} \times 4$.

HORN BOOK

The Alphabet, the vowels, etc., and the Lord's Prayer.

Leather back, stamped with an eagle carrying off an infant wrapped in swaddling-clothes. $3\frac{1}{2} \times 2\frac{1}{2}$.

ITALIAN

About, Edmond. Tolla. Paris, 1892. 1 vol.

In an old Italian binding. Crimson morocco; on the sides, a heavy fillet with squares marked off in the corners, which form stops for a charming renaissance scroll band; in each square, a geometrical ornament; the inner corners of the squares are connected by a quadruple fillet forming a panel with ornaments in the corners and a cardinal's arms in the centre; the back, which is without bands, is tooled with a combination of repeating figures. 8×5 .

— *Beatae Mariae Virginis Officium. Venetiis, 1740.*

Original binding of crimson morocco; on the sides, a band and a central medallion of black (?) morocco inlaid, tooled with a delightful design of scrolls and flowers; tooled back; gilt edges. $5 \times 3\frac{1}{2}$.

— *Calderino, Domizio. Commentarii in M. Valerium Martialem cum Defensione. Venetiis, 1474. With his Comētaroli 7 Ibin Ouidii. 1 vol.*

Straight-grained, faded crimson morocco; triple fillet on the sides; tooled back with a covered urn in the centre of each panel; simple inside border; gilt edges. $11\frac{1}{2} \times 7\frac{1}{2}$.

ITALIAN (CONTINUED)

—*Callimachus of Cyrene. Le Poesie, volgarizzate da Giuseppe Maria Pagnini Carmelitano. Parma, 1798. 1 vol.*

Original binding of crimson morocco; on the sides, a twisted ribbon, succeeded by two fillets enclosing a graceful, vigorous arabesque design; in the centre is an inlaid oval medallion of dark green morocco, crisscrossed by diagonal bead chains and surrounded by arabesques; tooled back; gilt edges. $5 \times 3\frac{1}{2}$.

—*Catherine of Siena, Saint. Epistole Devotissime. Stampato in la Inclita Cita de Venetia in Casa de Aldo Manutio Romano a di XV. Septembrio. 1500. 1 vol.*

Light brown calf; on the sides, a narrow renaissance border with graceful scrolls in the corners and a figure in the centre made up of two ornaments used in the corners; richly tooled back. $12\frac{1}{2} \times 8\frac{1}{2}$.

—*Choir Book, 1733. MS.*

Original binding; brown leather over thick boards, with large pierced brass corners and central medallions on the sides; Madonna and Child in the medallion on the front cover, coat of arms of St. Dominic in the medallion on the reverse cover. $27\frac{3}{4} \times 17\frac{3}{4}$.

—*Degree of Doctor of Laws conferred on Carlo Vicentini by the University of Padua, 1690. MS.*

Reddish brown morocco, covered with tooling; on the sides, a wide border succeeded by a band

ITALIAN (CONTINUED)

of arabesques between fillets succeeded by a narrow border of flower forms; in the centre, a large sunburst with an arabesque at top and bottom; in the corners, a figure derived from the sunburst. With the seal of Cardinal Barbarigo in a tin case, attached by a silk cord. $9\frac{1}{2} \times 7\frac{1}{2}$.

—[*Ferrini, Giovanni Battista.*] *Regole da osservarsi nel Sacro, ed Apostolico Archiospedale di Santo Spirito in Sassia di Roma. Roma, [1751?].* 1 vol.

Brown morocco; on the sides, a fillet succeeded by a scroll band succeeded by a light twisted rope, succeeded by a bold border of scrolls with a double cross in the centre of each corner; in the centre, a cardinal's arms; tooled back with the double cross in the centre of each panel; gilt edges. $8\frac{3}{4} \times 5\frac{1}{2}$.

—*Fonte, Moderata. Il Merito delle Donne, scritto da Moderata Fonte in due giornate. Venetia, 1600.* 1 vol.

Original binding of crimson morocco; on the sides, a narrow border, with the Foscari arms in the centre surrounded by bold foliated scrolls and surmounted by two angels supporting a coronet; tooled back; gilt edges. $8 \times 5\frac{1}{2}$.

—*The Order of the Administration of the Lord's Supper. MS. Copied and illuminated by Andreas Andersen.*

Old morocco binding, elaborately tooled; on the sides, a narrow border with fans in the corners, succeeded by a geometrical strap design forming a large central medallion in which is a coat of arms and the initials "S R." $6\frac{1}{2} \times 4\frac{1}{2}$.

ITALIAN (CONTINUED)

— *Poliphili Hypnerotomachia ubi humana omnia non nisi Somnium esse docet. Venetiis, M.ID. in ædibus Aldi Manutii, accuratissime.* 1 vol.

Old light brown calf; on the sides, between gold fillets, a wide band of blind tooling consisting of a simple diaper pattern of small lozenges with a ringlet in the centre of each and stars at the angles; this pattern is repeated on the back which is without bands but marked off into panels by fillets; gilt edges. $12\frac{3}{4} \times 8\frac{1}{2}$.

ITALIAN: TIME OF BENEDICT XIII

Collection of Italian autographs of the XV century.

Old brown morocco binding; on the sides, a band of renaissance ornament, scrolls with large flowers springing from amphoras in the corners, the papal arms in the centre of the front cover, and the arms of Cardinal Spinola on the reverse cover. Duplicate of the binding with the arms of Pope Innocent XIII. $11\frac{5}{8} \times 8\frac{3}{4}$.

—TIME OF CLEMENT XII

Crimson morocco, with wide borders on the sides and the arms of Clement XII in the centre. $12 \times 8\frac{7}{8}$.

—BOUND FOR CLEMENT XIII

Ragguaglio della vita, virtù, e miracoli del B. Gregorio Barbarigo, Vescovo di Padova e della Santa Romana Chiesa Cardinale . . . alla Santità di nostro Signore PP. Clemente XIII. dedicato. Roma, 1761. 1 vol.

Crimson morocco richly tooled; on the sides, a

ITALIAN (CONTINUED)

renaissance border succeeded by three fillets and a narrow border, within which is a bold design of scrolls and six-pointed stars, with urns in the corners; in the centre, the arms of Clement XIII; tooled back; gilt edges. 11 × 8.

Copy presented to Pope Clement XIII. From the Rezzonico Library and the collection of Edward Cheney.

—BOUND FOR GREGORY XIII

Missale Romanum, ex decreto Sacrosancti Concilij Tridentini restitutum. Pii V. Pont. Max. iussu editum. Parisiis, 1578. 1 vol.

Olive morocco; on the sides, a fillet with a double fillet; in the centre, an oval medallion, containing, on the front cover, a representation of the Crucifixion with the Virgin and St. John, the sun, moon, and stars, and Jerusalem in the background; on the reverse cover, the arms of Pope Gregory XIII; the rest of the sides and the back, which is without bands, are marked off by fillets into lozenges with a tiny quatrefoil at each angle and a twisted knot in the middle of each side; in each lozenge are crossed keys with a flame above and below; gilt edges. 14 $\frac{1}{2}$ × 10.

—TIME OF INNOCENT XIII

Holograph letter from Vittoria Colonna, Marchesa di Pescara, to Pietro Aretino.

In an old brown morocco binding; on the sides, a band of renaissance ornament, scrolls with large flowers springing from amphoras in the corners, the papal arms in the centre of the front cover, and

ITALIAN (CONTINUED)

the arms of Cardinal Spinola on the reverse cover.
Duplicate of the binding with the arms of Pope
Benedict XIII. $11\frac{7}{8} \times 8\frac{3}{4}$.

—BOUND FOR JULIUS III

Fracchi, Ambrogio, of Ferentini. Sacrorum Fastorum Libri XII. Romæ, 1547. 1 vol.

Brown morocco; on the sides, blind fillets succeeded by an arabesque band between triple fillets, with an acorn at the exterior corners; the enclosed space has a label containing flames at top and bottom, leaving a panel with arabesques in the corners and the arms of Pope Julius III in the centre; simple geometrical blind tooling on the back; gilt gauffred edges. $9 \times 5\frac{7}{8}$.

—TIME OF PIUS VI

Collection of Italian autograph letters of the XV and XVI centuries.

Brown calf; on the sides, three fillets, the middle one entwined by a double garland, succeeded by a wide band with a handsome renaissance scroll springing from a cornucopia on either side of a circular medallion in each corner, urns at the centre of the band, top and bottom, bells at the centre on the sides; in the central panel, the arms of Pius VI; on the back, the fillet entwined by a double garland. $11\frac{3}{4} \times 8\frac{1}{2}$.

LE GASCON

La Chambre, Marin Cureau, Sieur de. Traité de la Connoissance des Animaux. Paris, 1648. 1 vol.

LE GASCON (CONTINUED)

Original crimson morocco; on the sides, dentelle borders, succeeded by a geometrical panel with large pointillé fleurons at the four main exterior and interior corners, and smaller ornaments at all other corners; within the panel an elaborate design of pointillé figures with a square in the centre, the sides broken by semi-circles, containing a crowned monogram; tooled back; narrow inside border; gilt edges. $9\frac{1}{2} \times 7$.

—*L'Office de la Semaine Sainte. Paris, [n.d.]. 1 vol.*

Full crimson morocco; on the sides, a pattern of intertwined bands forming a series of compartments filled with pointillé tooling; in the central compartment, the arms of the Grand Dauphin, and in the compartments above and below, a crowned dolphin; the back is tooled similarly with a small fleur-de-lys in the centre of each panel; narrow inside border; gilt edges. $7\frac{1}{2} \times 5$.

Bound for Le Grand Dauphin, fils de Louis XIV.

—*Vigenère, Blaise de. Les Chroniques & Annales de Pologne. Paris, 1573. 1 vol.*

Full dark green(?) morocco with a typical Le Gascon design in pointillé tooling; on the sides, a single with a double fillet, rosettes at the corners, succeeded by a large panel made by a single and a double fillet, each side broken in the middle by an ogival extension, with fleurons or fleurs-de-lys at each angle; in the centre a small panel containing three fleurs-de-lys, and surrounded by a beau-

LE GASCON (CONTINUED)

tiful pointillé design; tooled back; narrow inside border; gilt edges. $9\frac{1}{2} \times 6\frac{1}{2}$.

Bound for Louis XIII and Anne d'Autriche. A truly magnificent binding.

From the collections of Quentin Bauchart and La Roche Lacarelle, with their ex-libris.

LE GASCON, STYLE OF

Novum Missale Romanum, ex decreto Sacrosancti Concilii Tridentini restitutum . . . Urbani PP. VIII. auctoritate recognitum. Augustæ Vindelicorum, 1717. 1 vol.

Crimson morocco; on the sides, a band consisting of a repeated ornament between double fillets, with the date 1719 in the centre at the top of the front cover; the large central panel is divided into regular compartments by an interlacing strap; the oblong compartment in the centre being half-repeated at the sides, top, and bottom, and quarter-repeated in the corners; the design for these compartments is an intricate pattern à petits fers, with scrolls, pomegranates, stars, etc.; in the four intervening spaces is a bolder design of plant forms and stars, with a small urn of flowers at the base; tooled back; gilt edges; silver clasps. $13\frac{1}{2} \times 9\frac{1}{2}$.

A superb dated binding in the style of Le Gascon.

—*L'Office de la Semaine Sainte à l'usage de la Maison du Roy. Paris, 1732. 1 vol.*

Crimson morocco; on the sides, a border of scrolls and flowers framing a panel divided into compartments by intertwined straps; in the centre, the arms of Louis XV, his chiffre in the compart-

LE GASCON (CONTINUED)

ments above and below; the remaining compartments are filled with pointillé tooling; tooled back; very simple inside border; gilt edges. $8\frac{1}{2} \times 5\frac{1}{2}$.

Louis XV's copy.

LORTIC FRÈRES

Gautier, Théophile. Émaux et Camées. Paris, 1887. 1 vol.

Blue half morocco with dark blue marbled paper; double fillet at the edge of the leather; tooled back with a fleuron in the centre of each panel. $6\frac{1}{2} \times 4\frac{1}{2}$.

MENNIL

See HARDY-MENNIL.

MICHEL, MARIUS

See HARDY-MICHEL.

MOUILLIE

Les Pourtraicts de la Cour pour le present. Cologne, 1667. 1 vol.

Old red morocco, with three fillets on the sides, united at the corners by daisies in circles; the back, which is without bands, is divided into panels by fillets with a daisy in each panel; gilt edges. With the ticket, "Relié par Mouillie, Rue S. Jacques, Hôtel de la Couture, N^o 69." $5 \times 2\frac{1}{2}$.

From the Hamilton Palace Library, with a MS. note by Beckford.

NIEDRÉE

Meliadus. Gli egregi fatti del gran Re Meliadus, Con altre rare prodezze del Re Artu, di Palamides, Amorault

NIEDRÉE (CONTINUED)

d'Irlanda, il buono Caualiere senza paura, Gallehault il Bruno, Segurades, Galaad, & altri ualorosi cauallieri di quel tempo. Historia bellissima, non piu ueduta. Aldus. In Venetia, 1560 (in fine 1558). vol. 1.

Full blue crushed levant morocco extra, Janséniste style; inside borders; gilt edges. $6 \times 3\frac{1}{2}$.

PADELOUP

L'Alcoran des Cordeliers tant en Latin qu'en François. A Geneve, 1578. 1 vol.

Citron morocco; on the sides, three fillets with a small rosette at the joint in the corners, the arms of Comte de Hoym in the centre; the back is covered with a repetition of a scroll; narrow inside border; gilt edges. $5\frac{1}{2} \times 3\frac{3}{4}$.

From the library of Comte de Hoym.

—*Martial de Paris. Les Arrêts d'Amours, avec l'Amant rendu Cordelier, à l'Observance d'Amours. Paris, 1731. 1 vol.*

Crimson morocco; triple fillet on the sides; on the back, which is without bands, a semis of crescents, the tips connected by small azured triangles, a gold dot in the centre of each crescent; gilt edges. With the ticket, "Relié par Padeloup le jeune. place Sorbonne a Paris." $6\frac{1}{2} \times 3\frac{1}{2}$.

—*Petronius. Satyricon. Lugd. Batav. 1645. 1 vol.*

Citron morocco; the sides inlaid with small crimson morocco medallions, which contain in alternating rows a daisy surrounded by six dots and

PADELOUP (CONTINUED)

a fleuron with six dots; between the medallions, gold circles within rings; the rest of the space is sprinkled with stars and dots; the back, which is without bands, is divided into panels by a chain between fillets; in these panels are inlaid crimson circles or ovals, each one containing a daisy surrounded by dots, or by stars and dots alternating; narrow inside borders; gilt edges. $4\frac{1}{2} \times 2\frac{1}{2}$.

Exquisite mosaic, about 1720.

—[*Saint-Réal, César Vichard.*] *Dom Carlos, nouvelle historique. Iuxte la Copie imprimée à Amsterdam. Chez Gaspar Commelin, 1673. 1 vol.*

Crimson morocco, doublé with crimson morocco; on the sides, a single and a double fillet, succeeded by the same, forming a panel with fleurs-de-lys at the exterior corners; fleurs-de-lys in the panels of the back; inside, narrow border with a double and a pointillé fillet, with a panel in the centre duplicating the one on the outside; gilt edges. $6 \times 3\frac{3}{4}$.

PRINCE, THOMAS

Neal, Daniel. History of the Puritans. Newburyport, Mass., 1816-1817. 5 vols.

Light brown mottled calf; tooled back. With the ticket, "Thomas Prince, Binder, Salem Mass." $8\frac{7}{8} \times 5\frac{1}{4}$.

RIVIÈRE

Dante Alighieri. Comedia del Divino Poeta Fiorentino Danthe Aleghieri, col commento di Christophoro Landino. Im-

RIVIÈRE (CONTINUED)

presso in Bressa per Boninum de Boninis di Raguxi, 1487.
1 vol.

Full brown crushed levant morocco extra; on the sides, a fillet, succeeded by a double fillet, the enclosed space filled by a complicated design of interlacing scrolls and straps of different widths on a ground of gold dots, with a blank medallion in the centre; in the panels of the back, a pierced escutcheon on a dotted ground; inside fillets; gilt edges. $14\frac{3}{4} \times 9\frac{5}{8}$.

This copy belonged to Ruskin and has his autograph.

—Paccioli, Luca. *Diuina proportione, Opera a tutti glingegni perspicaci e curiosi necessaria. Venetiis, Impressum per . . . Paganinum de paganinis de Brixia. 1509.* 1 vol.

Full brown crushed levant morocco; on the sides, a blind fillet; each band of the back is marked off by blind fillets which are prolonged to meet in points on the sides, with a trefoil at each point; chain border inside; gilt edges. $11\frac{1}{2} \times 8$.

—Spence, Joseph. *A Parallel; in the manner of Plutarch: Between a most celebrated Man of Florence [Signor Magliabechi]; and One, scarce ever heard of, in England [Robert Hill]. Printed at Strawberry-Hill, 1758.* 1 vol.

Full crimson crushed levant morocco extra; on the sides, a double fillet, succeeded by a double and a single fillet with large fleurons at the exterior corners and very small ones at the interior corners; tooled back; inside borders; gilt edges. $7\frac{1}{4} \times 4\frac{5}{8}$.

RIVIÈRE & SON

Cruikshank, George. Points of Humour. London, 1823. 1 vol.

Full blue crushed levant morocco extra; on the sides, a double fillet succeeded by a double and a single fillet with fleurons at the exterior corners; tooled back; inside borders; gilt top. $9\frac{7}{8} \times 6\frac{1}{4}$.

ROUSSELLE, EMILE

Peter Lombard. De incarnatione verbi. Libri iii et iv. Parrhisij, 1510. 1 vol.

Dark brown crushed levant morocco, Janséniste style; inside borders; gilt edges. $5\frac{1}{2} \times 4\frac{1}{4}$.

RUBAN, P.

Shakespeare, William. Poems: written by Wil. Shakespeare. Gent. London, 1640. 1 vol.

Crimson crushed levant morocco, doublé with pearl blue crushed levant morocco tooled with fillets and a flowering vine border; on the covers, three fillets; tooled back; gilt edges. $5\frac{1}{16} \times 3\frac{1}{2}$.

In a chamois-lined slip case, and a green morocco, silk-lined and padded solander case.

RUETTE, ANTOINE

Proserpine, Tragedie, en Musique. Représentée devant Sa Majesté à Saint Germain en Laye le de Fevrier 1680. Paris, 1680. 1 vol.

Citron morocco; on the sides, a semis of fleurs-de-lys enclosed by a narrow border; in the panels of the back, smaller fleurs-de-lys; gilt edges. $10 \times 7\frac{1}{4}$.

Louis XIV's copy.

SANFORD, P. B.

[*Alemano Mateo.*] *Histoire de l'Admirable Don Guzman d'Alfarache. Paris (vol 3, Amsterdam), 1695. 3 vols.*

Full red levant morocco extra; on the sides, a triple fillet with fan ornaments in the corners; tooled backs; inside border, a daisy between fillets, edged with crescents and dots; gilt tops. $6 \times 3\frac{1}{8}$.

—*Coleridge, Samuel Taylor. Poems on Various Subjects. London, 1796. 1 vol.*

Very dark brown crushed levant morocco extra, Janséniste style; simple inside border; gilt top. $6\frac{1}{2} \times 4\frac{1}{2}$.

—*Du Bellay, Joachim. Les Oeuvres Francoises de Joachim Du-Bellay, Gentil-homme Angeuin, & Poète excellent de ce temps. Paris, 1569. 2 vols.*

Full red levant morocco extra; on the sides, a waved line and a double fillet, succeeded by two sets of triple fillets interlocking at the centre of the four sides; between this figure and the outer fillets are daisies at the corners and at the centre of the sides; backs tooled à petits fers; inside borders; gilt tops. $6\frac{3}{8} \times 4\frac{1}{8}$.

—*Du Bellay, Martin. Les Memoires de Mess. Martin Du Bellay. Paris, 1571. 1 vol.*

Full red crushed levant morocco extra; on the sides, a waved line and a double fillet, succeeded by two sets of triple fillets interlocking at the centre of the four sides, forming circles each of which encloses a small fleuron; back tooled à petits fers; inside borders; gilt top. $6\frac{1}{2} \times 4\frac{1}{2}$.

SANFORD, P. B. (CONTINUED)

—*Guillaume de Lorris. Le rommant de la Rose, nouvellement reueu et corrige oultre les precedentes Impressions. Paris, 1538. 1 vol.*

Full red crushed levant morocco extra; the sides tooled with a simple pattern of interlacing straps and a graceful scroll; in the centre, an ellipse of stars; on the back, a scroll makes a continuous design through all the panels, interrupted by the title; simple inside border; gilt edges. $6\frac{3}{4} \times 3\frac{1}{4}$.

—*Marguerite de Navarre. Heptameron François. Berne, 1780-1781. 3 vols.*

Full red crushed levant morocco extra; on the sides, a dentelle border, with a little bird introduced in imitation of the dentelles of Derome le jeune, "dites à l'oiseau"; tooled backs; inside borders with a graceful vine and leaf design at the corners; gilt edges. $7\frac{1}{4} \times 4\frac{1}{4}$.

—*Rabelais, François. Les Oeuvres. Lyon, 1588. 1 vol.*

Full red levant morocco; on the sides, a fillet succeeded by three fillets forming a panel with rectangular indentation in each side and a daisy in the centre of each indentation, a vine and leaf design springing from each corner of the panel; back elaborately tooled au pointillé; inside borders; gilt top. $5\frac{1}{2} \times 3\frac{1}{4}$.

—*Swift, Jonathan. Travels into several Remote Nations of the World; in four parts, by Lemuel Gulliver. London, 1726. 2 vols.*

Full red crushed levant morocco; on the sides,

SANFORD, P. B. (CONTINUED)

between triple fillets, a succession of daisy-like flowers, fleurons at the interior corners; in the centre, a sunburst with added ornaments at top and bottom and an added fleuron at the sides; tooled backs; inside borders; gilt edges. $7\frac{1}{8} \times 4\frac{7}{8}$.

SEARS, MARY CREASE

Contemporary Autographs.

Full brown crushed levant morocco; square silver corners, suggesting quatrefoils with a boss in the centre; similar, but larger silver plaques set diagonally in the middle of the sides, the one on the front cover set with a cabochon emerald, the one on the back with a boss like the corners; blind tooling on the sides and panels of the back; silver clasps. 9×6 .

Made in 1909.

SHAW, MRS. GEORGE

Du Maurier, George. Trilby. First edition, Harper's Monthly Magazine, 1894. 1 vol.

Full brown morocco, with a large medallion and the words "Trilby, Du Maurier," in relief on the front cover. $10\frac{1}{4} \times 7$.

SIMIER

Livius, Titus. Historiarum quod extat. Amstelodami, Apud Danielelem Elzevirium, A: 1678. 1 vol.

Full blue straight-grained morocco; on the sides, a narrow blind-tooled border between gold fillets with a simple edging on the inner side; blind and

SIMIER (CONTINUED)

gold tooling on the back; inside border of quatre-foils and dots; gilt edges. $6\frac{1}{4} \times 3\frac{3}{4}$.

STORR, R.

Virgilius Maro, Publius. Virgilius. Venetiis in Aedibus Aldi et Andreae Soceri, 1514. 1 vol.

Full citron straight-grained morocco with double of green moire; on the sides, a triple fillet succeeded by a border consisting of two alternating elements; in the centre, dolphin and anchor entwined with a rope stamped in gold; tooled back; inside border; gilt edges. With the ticket, "Bound by R. Storr, Grantham." $6\frac{1}{4} \times 3\frac{3}{4}$.

From the Syston Park Collection.

STORR, R. (?)

Marchesino, Francesco. Copia de Una Lettera di Napoli che contiene li stupendi, & gran prodigij apparsi sopra à Pozzolo. Napoli, 1538. With Pallavicino, Cosimo (compiler). Versi, et regole de la nuova poesia toscana. Roma, 1539. 1 vol.

Full citron morocco; on the sides, a triple fillet, and in the centre, dolphin and anchor entwined with a rope stamped in gold; triple fillet around panels of the back; narrow inside borders; gilt edges. $8\frac{1}{4} \times 5\frac{1}{4}$.

From the Syston Park Collection.

—*Musæus & Orpheus. Musæi opusculum de Herone & Leandro. Orphei argonautica. Eiusdem hymni. Orpheus de lapidibus. Venetiis in aedibus Aldi et Andreae Soceri, 1517. 1 vol.*

Full crimson morocco; on the sides, a fillet, and

STORR, R. (?) (CONTINUED)

in the centre, dolphin and anchor entwined with a rope stamped in gold; gilt edges. $6\frac{1}{2} \times 3\frac{1}{2}$.

From the Syston Park Collection.

SWEDISH: BOUND FOR GUSTAVUS III

Du Péril de la Balance Politique de l'Europe. Stockholm, 1790. 1 vol.

Crimson morocco; on the sides, a meander between fillets edged with a wavy line, in each corner three crowns, in the centre, the crowned chiffré of Gustavus III; the back, which is without bands, has alternating diagonal fillets and waves, interrupted by horizontal fillets; gilt edges. $5\frac{3}{4} \times 3\frac{5}{8}$.

THIBARON

[*Bussy-Rabutin, Roger, comte de.*] *Histoire Amoureuse des Gaules. Liege, [n.d.]. 1 vol.*

Full crimson crushed levant morocco extra; on the sides, three fillets; tooled back; inside dentelle borders; gilt edges. $5\frac{1}{2} \times 2\frac{1}{2}$.

— *L'Escole d'Amour, ou les Heros Docteurs. Par M. D. L. C. Grenoble, 1665. 1 vol.*

Full blue crushed levant morocco; on the sides, an exquisite laurel wreath tipped with flowers; the same flower in each panel of the back; inside borders; gilt edges. $5\frac{1}{2} \times 3\frac{1}{2}$.

THIBARON-ECHAUBARD

Joinville, Jean de. L'histoire & Cronique du treschrestien Roy S. Loys, IX. du nom, & XLIIII. Roy de France. Poitiers, [1561]. 1 vol.

THIBARON-ECHAUBARD (CONTINUED)

Bound in the Du Seuil style. Full light brown crushed levant morocco; on the sides, a blind with a gold fillet, succeeded by two gold fillets connected at the corners between double blind fillets forming a panel with fleurs-de-lys at the exterior corners and the arms of France in the centre; on the back, a semis of fleurs-de-lys; inside borders; gilt edges. $7\frac{1}{2} \times 5\frac{3}{4}$.

From the Library of E. M. Bancel, with his ex-libris.

THOMPSON

Rosario della gl'iosa v'gine Maria. Venetia, Marchio Sessa & Piero de la Serena compagni, 1524. 1 vol.

Full crimson crushed levant morocco extra; Janséniste style; inside borders; gilt edges. $6\frac{1}{2} \times 4\frac{1}{2}$.

TIFFANY

Dante Alighieri. La Divina Commedia. Firenze, 1879. 1 vol.

Two editions of different sizes interleaved, each leaf of the smaller edition inlaid.

Full green crushed levant morocco with doublure of the same; four silver corners of Gothic design with five detached silver rosettes completing the outline of a square in each corner, and the words "hic incipit vita nova" distributed in the four corners; inside tooled in gold, overlaid with a silver scroll with numerous rosettes; silver clasps; gilt edges. $7\frac{1}{2} \times 4\frac{1}{2}$.

TOUT

Burns, Robert. Poems, chiefly in the Scottish Dialect. Edinburgh, 1787. 1 vol.

TOUT (CONTINUED)

Full brown crushed levant morocco extra; on the sides, a double and a single fillet succeeded by the same with elaborate fleurons at the exterior corners connected by a pointillé fillet; tooled back; inside borders; gilt edges. $8\frac{1}{4} \times 5\frac{1}{4}$.

TRAUTZ-BAUZONNET

Bude, Maistre Guillaume. Sommaire ou Epitome du liure de Asse fait par le commandement du Roy. Paris, 1529. 1 vol.

Full brown crushed levant morocco, with the chiffre of Comte Edouard Roger in the corners of the sides and on the back; inside borders; gilt edges. $6\frac{1}{4} \times 3\frac{1}{4}$.

—[Du Guet, Jacques Joseph.] *Lettre d'une Religieuse Carmelite a une Personne engagée dans l'Hérésie, touchant la Communion sous les deux espèces. Paris, 1749. 1 vol.*

Full brown crushed levant morocco, with the chiffre of Comte Edouard Roger in the corners of the sides and on the back; inside borders; gilt edges. $5\frac{1}{4} \times 3\frac{1}{4}$.

—Meschinot, Jehan. *Les lunettes des princes avec aulcunes balades et additions nouvellement cōposees. Imprimees a paris par philippe pigochet Lan mil. CCCG. quatre vingts et dix-neuf. Pour Symon vostre. 1 vol.*

Full purple levant morocco; triple fillet on the sides; back tooled à petits fers; inside borders; gilt edges. $6\frac{1}{4} \times 4$.

Cardinal Yemeniz's copy, with his book-plate.

TRAUTZ-BAUZONNET (CONTINUED)

— *Les Plaisantes Iournees du Sr Favoral. Où sont plusieurs rencontres subtiles pour rire en toutes compagnies. Paris, 1637. 1 vol.*

Full green levant morocco; triple fillet on the sides; tooled back; inside borders; gilt edges. $5\frac{3}{8} \times 3$.

— *Sévigné, Marie Rabutin-Chantal, Marquise de. Lettres à Madame la Comtesse de Grignan, sa fille, 1726. 2 vols. in 1.*

Full green crushed levant morocco, with the chiffre of Comte Edouard Roger in the corners of the sides and on the back; inside borders; gilt edges. $6\frac{1}{2} \times 3\frac{7}{8}$.

— *Villon, François. Les Oeuvres Maistre Francoys Villon. Paris, 1533. 1 vol.*

Full citron levant morocco; on the sides, a double fillet succeeded by a narrow dentelle border with fleurons at the corners; tooled back; inside borders; gilt edges. $4\frac{1}{2} \times 2\frac{7}{8}$.

VENETIAN

Dante Alighieri. Lo'nferno e'l Purgatorio e'l Paradiso di Dante Alaghieri. Venetiis in Aedib. Aldi. 1502. 1 vol.

Original binding of crimson morocco; in the corners, a diaper of overlapping scallops with a leaf in each scallop and between the scallops on the edge, each of which is tipped by a larger pointed leaf; tooled back; narrow inside border; gilt edges. $6\frac{7}{8} \times 3\frac{1}{8}$.

From the collection of Edward Cheney.

VENETIAN (CONTINUED)

—*Dante Alighieri. Venezia, 1784. 3 vols in 1.*

Crimson morocco, with clasps; eight metal corners with scalloped edge, a large boss in the corner and nine small bosses, one in each of the six scallops, and three between these and the large boss; on the sides, a narrow chain between fillets, with a sparse edging of leaves; in the centre, an ogival elliptical sunken panel, with a smaller one at top and bottom, the whole figure suggesting an Arabic design; the central panel is stained dark with little bosses at the points around the edge; simple geometrical design on the back; gilt gauffred top. $6\frac{7}{8} \times 4\frac{1}{8}$.

—*Dante Alighieri. La Vita Nuova, i trattati De Vulgari Eloquentia, De Monarchia, e la questione De Aqua e Terra, con traduzione italiana delle opere scritte latinamente. Terza edizione. Firenze, 1873. 1 vol.*

Old Venetian binding. Full crimson morocco elaborately tooled in gold; on the sides, a narrow border succeeded by a pair of double fillets succeeded by a handsome scroll band with circular medallions at the corners succeeded by a chain of long and short beads forming a panel with cut-off corners, a fleuron at each interior corner, and a coat of arms in the centre; tooled back; gilt top. $8\frac{1}{4} \times 5\frac{3}{4}$.

—*Officium B. Mariæ Virg. Venetiis. 1663. 1 vol.*

Openwork silver binding with silver clasps; in a medallion on either side an allegorical figure holding a cornucopia. $2 \times 1\frac{1}{2}$.

VENETIAN (CONTINUED)

—*Peter Chrysologus, Saint. Sermones. t.-p.w. 1 vol.*

Original binding of crimson morocco; on the sides, within fillets, a design showing Persian influence; the corners and central medallion contain a raised design of arabesques on a punched gold ground; two dolphins make the diagonal edge of each corner; the rest of the space is filled with a semis of stars; in each panel of the back is an arabesque figure; gilt edges. $6\frac{1}{2} \times 5\frac{1}{2}$.

—*Commissione Ducale. Commission appointing Antonio Giorgio Podestà of Oderzo, 1536. MS.*

Old brown morocco; on the sides, a panel framed in a wide band made up of a repeating figure stamped in gold between gold fillets, with leaves at the interior corners, and rosettes at the exterior corners; in the centre, a circle surrounded by a simple, effective design of knots, trefoils, and rings; within the circle on the front cover, "ANTONII GEORGIO"; on the reverse cover, "M.D.XXXVI"; gilt edges. $9\frac{1}{2} \times 6\frac{1}{2}$.

—*Commissione Ducale. Commission appointing Vincenzo Gritti Governor of Udine, 1546. MS.*

Old brown morocco; on the sides, a gold fillet with four blind fillets on either side, succeeded by a panel framed in a band made up of a flower alternating with a scroll in gold between gold fillets, with four blind tooled fillets on either side of the band, and pomegranates and leaves at the exterior corners; in the centre, a circle with branching scrolls spreading from the four sides; within the

VENETIAN (CONTINUED)

circle on the front cover, the Lion of St. Mark; on the reverse cover, a seated figure of Venice with the attributes of Justice; at left and right of the central ornament, on the front cover, the initials "V. G."; gilt edges. $9\frac{1}{2} \times 6\frac{1}{2}$.

— *Commissione Ducale. Commission appointing Girolamo Morosini Captain of Brescia, 1547. MS.*

Evidently bound by the binder of the Commission of Antonio Georgio, as the tools and general design are the same; leaves at the exterior corners and fleurons at the interior corners of the gold stamped panel; in the centre of the sides, a double circle surrounded by the design of knots, trefoils, and dots; within the circle on the front cover, "HIERONYMI MAVROCENO"; on the reverse cover, "M.D.XLVII."; gilt edges. Original sides on a modern binding. $9\frac{1}{8} \times 6\frac{1}{2}$.

— *Commissione Ducale. Commission appointing Antonio Bragadini (?) Podestà of Noale, 1578. MS.*

Old brown morocco; on the sides, a fillet succeeded by a band made up of a repeating design between double fillets, with arabesques in the corners; in the centre, a slightly depressed oval surrounded by a fillet edged with leaves; within the oval on the front cover, a cut and gilded Lion of St. Mark; on the reverse cover, the Bragadini arms cut and emblazoned; back tooled in a simple diaper; gilt edges. $9\frac{1}{2} \times 6\frac{1}{2}$.

VENETIAN (CONTINUED)

— *Commissione Ducale. Commission appointing Giovanni Bolani Podestà of Chioggia, 1718. MS.*

Original binding, embossed silver sides, crimson and gold brocade back, with the Doge's seal in a silver case attached by a crimson and yellow cord and tassel; on the front cover, Venice enthroned beneath a canopy, at her feet the Bolani arms, at the right, the Lion of St. Mark with the open book, foliated scrolls in the upper corners; on the reverse cover, the Lion rampant guardant standing on a military trophy and holding palm branches, in the corners foliated scrolls; modern silver clasps. $8\frac{3}{4} \times 6\frac{7}{8}$.

— *Privilegium Aromatariorum. Diploma of Donato Dardi, 1745. MS.*

Brown morocco; on the sides, a blind tooled band of alternating fleurs-de-lys and acanthus between double fillets, succeeded by a gold and a blind fillet with gold fleurons at the exterior corners; inside this panel, a blind tooled lozenge formed of the fleur-de-lys and acanthus band between double fillets, with the gold fleuron repeated four times at the centre; silk ties; seal in a leather-covered tin box, attached by a silk cord. $9\frac{1}{4} \times 7$.

— *Degree of Doctor of Laws conferred on Carlo Vicentini by the University of Padua, 1690. MS.*

Old crimson morocco elaborately tooled; on the sides, a wide border with large fleurons in the corners, succeeded by a band of scrolls, angel-hermae, rosettes, and quatrefoils between double fillets,

VENETIAN (CONTINUED)

succeeded by a narrow border; in the centre of the main panel, a sunburst extended by scrolls at top and bottom; a section of this sunburst in each corner; seal of Cardinal Barbarigo in a leather-covered metal case attached by a silk cord (the cover of the case missing). $9\frac{7}{8} \times 7\frac{1}{8}$.

— Old crimson morocco elaborately tooled; on the sides, a dentelle edge, succeeded by a wide band between fillets which cross forming squares at the corners; in each square, a large fleuron; adjoining the squares, semi-circular fans; between these fans, on all four sides, an arabesque figure; the central panel has a dentelle edge and a sunburst in the centre extended by arabesques at top and bottom; the corners are filled with quarters of the sunburst. $9\frac{1}{4} \times 7\frac{1}{8}$.

— Old crimson morocco; on the sides, a beading between double fillets edged by a narrow dentelle, succeeded by the same; the central panel marked off by double lines into small ogival lozenges which contain alternately a bee and a half-figure of an angel. $9\frac{1}{4} \times 7$.

— Old brown morocco; on the sides, a pointillé band between fillets with a narrow simple border on the inner edge; in the middle, a sunburst with the Lion of St. Mark at the centre and scrolls at top and bottom; sections of this sunburst in the corners. $8\frac{1}{4} \times 6\frac{1}{8}$.

VENETIAN (CONTINUED)

—Old brown morocco; on the sides, a border, double fillet, band, triple fillet, and narrow border; in the centre, a sunburst with a fleuron at top and bottom; sections of the sunburst in the corners; the little remaining space sprinkled with small quatrefoils. $9\frac{1}{2} \times 7\frac{1}{2}$.

—Old crimson morocco; on the sides, a pair of fillets, between which a little border extends part way along each side, with a six-pointed star at the middle of the long sides; succeeded by an ornamental band with a fleuron at each corner flanked by eight-pointed stars, "mounts" at the middle of the long sides, and the rest of the band scrolls; this band succeeded by a pair of fillets with stars at the corners and the middle of the long sides and "mounts" at the interior corners; in the centre, the arms of a bishop of the Peretti family, to which Sixtus V belonged. $9\frac{1}{2} \times 6\frac{1}{2}$.

—Old crimson morocco; on the sides, a heavy pointillé fillet between heavy fillets, succeeded by a bold arabesque border; in the centre, blurred coat of arms of a cardinal; simple tooling on the back. $7\frac{1}{2} \times 4\frac{3}{4}$.

—Old brown morocco; the decoration recalls Persian bookbindings and consists of sunk panels and medallions containing raised arabesques on a gold ground; in the central medallion of the front cover, the Lion of St. Mark; of the reverse cover,

VENETIAN (CONTINUED)

a coat of arms, so rubbed that it cannot be identified; brass clasps. $8\frac{7}{8} \times 6$.

— Embossed silver binding, with silver clasps; on the sides large foliated scrolls surrounding shields; on the shield on the front cover, a tree with three birds; on the reverse cover, a double eagle. $4\frac{3}{4} \times 2\frac{1}{2}$.

ZAEHNSDORF

Aucassin & Nicolette. Done into English by Andrew Lang. London, 1887. 1 vol.

Full citron crushed levant morocco, doublure of rose-coloured silk; the sides and back entirely covered by a repeating design of roses and rose-leaves on a graceful vine, the ground strewn with tiny stars; inside border of vine and leaves; gilt top. $6\frac{3}{8} \times 4$.

In a purple morocco slip case.

— *Browning, Robert. The Inn Album. London, 1875. 1 vol.*

Full robin's-egg blue crushed levant morocco with a daisy inlaid in red in each corner, the stem and leaves tooled in gold; a fleuron in each panel of the back with a tulip inlaid in red; inside borders; gilt top. $6\frac{7}{8} \times 4\frac{3}{8}$.

— *Calderon de la Barca, Pedro. Six dramas of Calderon, freely translated by Edward Fitzgerald. London, 1853. 1 vol.*

Full red crushed levant morocco; on the sides, a single and a double fillet; tooled back; inside borders; gilt top. $6\frac{7}{8} \times 4\frac{3}{8}$.

Fitzgerald's own copy, with MS. corrections.



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